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Central Mailer: Jerry G. Bails, 22529 Karam Court, Warren, Mich.

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MAILING COMMENTS (Cont'd from p. 44.) Jerry Bails

give credit here where it is due. Without the help of Don Thompson I wouldn't have made it. Don confirmed or supplied me with hundreds of items of data from copyright listings--no mean task!

(5) Editor's Preference. Let's not forget that the GUIDEBOOK was a decidedly non-profit and fannish project, and that its scope reflected the interest of the editor. Why not?! And with the exception of Golden Arrow a creation of the First Heroic Age), the cowboy strips did not and do not interest me. Andy, if you enjoy the westerns, I suggest that you index them. I suspect that such a project would give you an entirely new appreciation of all efforts at indexing and publishing.

*Enclosure with this issue: 2 newspaper articles by Don Thompson.

SMALL TALK #8

+ + + +

covers that Dr. Bertoff and his band are not of the surface world, and that they are not evil as one first believed. Dr. Bertoff places Fred Parrish on a slanted operation table much like one shown in many Frankenstein movies, with futuristic apparatus and a large tubular contraption pointed towards his body and the other end pointing up. It is explained that Dr. Bertoff has captured the power of the lightning and has chemically harnessed them in his body with the aid of radium deposits, and with these powers, it is hoped that Blue Bolt would lead the legions of Dr. Bertoff against those of the Green Sorceress. The Green Sorceress, who was a descendent from a long line of black magicians of evil intent, and who plans to enslave both the world below and above with radium which is guarded by Dr. Bertoff. Dr. Bertoff names Fred Parrish BLUE BOLT, and tells him he will carry on where he has failed. Given a costume and twin guns, Blue Bolt is ready to do battle.

Blue Bolt is perhaps one of the better heroes created by Joe Simon, and later Jack Kirby. Joe Simon worked solo on the first three stories of Blue Bolt, and might have also worked alone on the fourth. With the fifth story, he was joined by Jack Kirby. Joe Simon's art for the first issue would have to be considered poorly drawn, especially the figures. Starting with the second issue, the art slowly improved, and so continued after Joe was joined by Jack. Joe's work by himself had improved so the change in art with the addition of Jack Kirby was unnoticeable, unless the art were studied closely. When Jack joined on, the lines of the characters became harder, and machinery which both artists draw well, took a change for the better. Jack Kirby's talent for drawing futuristic laboratory apparatus has always stood out. As for the story line, it seemed not to have changed, as these early issues were serials, with each story having its own ending, and the following continuing with the same plot.

Tho' the rest of her kingdom appeared normal, the Green Sorceress was green skinned, and her hair was orange. She was just what the name implied, a sorceress. No origin of where her magic powers came from was to my knowledge given.

For Simon and Kirby fans, they might be interested in knowing that Simon worked on Blue Bolt in June, 1940, which was the date of the first issue, and Kirby joined the team with either #4 or 5. This means that S&K worked together on Blue Bolt a few months before teaming up on Captain America, which was dated March, 1941. The early issues of Blue Bolt were quite good, mainly because of the location, as well as the style of art and better than average stories. I have no idea if Simon, and later S&K wrote these stories, but they were some of the better stories published by Novelty Press Inc, Publisher of the titles Blue Bolt, Target, and 4 Most. For some reason, the difference in art differed between Blue Bolt and S&K's Captain America.

I'm not sure of the number of issues Blue Bolt battled the Green Sorceress, but I think he returned to the surface world after issue 11, for soon after he is battling on the upper world against the Nazis, with Dr. Bertoff and the Green Sorceress forgotten. I would imagine the reason for returning to the upper world was that Simon & Kirby had left the strip, and without these two, Novelty was not capable of continuing the stories. Another artist took over, and the Blue Bolt had become another costume hero with little appeal. It seems on the surface, he had lost his powers, or at least a great deal of them. He could no longer fly, bust thru steel walls, etc. He was still somewhat stronger than the ordinary human, but only a shadow of his former self, and without Simon and Kirby's exciting art and stories, is not worthy of detailed comment. With Vol. 3, #3 the costume was gone, and the title changed to "Blue Bolt, the American" which was the low rung of the ladder. He became a news reporter and along the way picked up a side-kick to add humor to the story, and became one of a dozen detective/adventure yarns, and would have been better if it had ceased to exist. There might have been others, but one artist was Jack Harmon, not a very good artist.

Green Sorceress

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The land of Deltos was far superior to the world of the surface of 1940. Its cities, and armies, etc. looked like something out of the distant future. As for the story line, the battle between Blue Bolt and the Green Sorceress was a serial, with Blue Bolt usually winning at the end of each story. For some reason, Blue Bolt was in love with the beautiful (if you like your women green) Green Sorceress, but because of her evil desire to gain control of the world, nothing could come of it as far as Blue Bolt was concerned. There were a few times when Blue Bolt believed that she had reformed, but this was short lived. Once she was accidently shot by Blue Bolt by mistake, and Dr. Bertoff saved her life with an injection of vandreline, and she awakens but forgets who or what she was. In issue #3 after Blue Bolt had been stunned by a paralyzer ray, the Green Sorceress came to his aid blasting her own men, until a general in her own "green army" shot her with a para-gun. Later, an explosion returned her memory, and again she considered Blue Bolt her nemesis, tho' she is also in love with him.

The best story in this series appeared in Blue Bolt #5, and of course was the work of Simon and Kirby. The Green Sorceress had ordered the "Unholy One", a hidbus monster to locate a certain book of black magic. After he had found the book, and gave it to her, she ordered a machine built which allowed her green army to enter the fourth dimension. Somehow, the green army reappeared and disppeared in the city under the protection of Blue Bolt. They were able to destroy and disappear into the earth for protection. It was Dr. Bertoff who discovered a machine to send Blue Bolt into the same dimension. Arriving on what looked like another world, S&K did an excellent job of drawning a strange weird world with plants and landscape . The army of Blue Bolt was quick to follow him into the fourth dimension and defeat the Green Army. The Green Sorceress was captured by a monster known as a Dream Plant while trying to escape, and Blue Bolt came quickly to her rescue, and grabbed a spear and jabbed it into the monsters eye. After saving the Green Sorceress from the one eyed octopus who was able to float in the air, the Green Sorceress quickly disappeared in a cloud of green smoke. When the smoke from the green aura cleared, the Green Sorceress was safely in her Green Kingdom, vowing vengeances for her defeat.

I'm not sure how, but in #6, the Green Sorceress has Blue Bolt convinced she is reformed, and has given up her dreams of conquest. It is then that Dr. Bertoff finally succeeds in contacting the surface world with a giant telescreen, and they witness the methods of Hilter's army using new and murderess means of overcoming the free nations of the world. Seeing this, the Green Sorceress is again obsessed with desire to gain control of both worlds. The Green Sorceress orders her armies to follow her instruction, and using the methods seeing on the telescreen, prepare attack as soon as her mighty army is restored. The Blue Bolt, quite by accident discovers her plot and his army stops the blitzkrieg as well as the fifth column before it has a chance to succeed. At the end of the story, after seeing all is lost she begins to disappear in her green aura, but this time Blue Bolt dives into the green cloud in a maddened rage only to find himself ambushed by her royal guards, and overcome by a powerful paralyzer gun and later placed on a pedestial in a frozen state. In the following issue, with the Blue Bolt held a prisoner, Dr. Bertoff is forced to surrender his city in order to save Blue Bolt's life, and the Green Armies soon take over the city without a battle. While mining for radium they need for their conquest of the surface world, the bungling efforts of the conquerors caused a terrific explosion that moved the crust of the surface world as well as opened a tunnel to the world above. Two men of the Green Army followed the tunnel, and discovered two men and a woman near the entrance of the tunnel, who were taken to the Green Empress. Not knowing anything of the new world they were in, the surface scientists were allowed to look over Deltos, and from hearing parts of conversation of soldiers of the Green Army, soon learn of the capture of Blue Bolt and the conquest of Deltos by the Green Army. Later that night, Prof. Smith throws a gas bomb into the cell of Blue Bolt and after the guards are unconscious, injects Blue Bolt with an injection to revive him. Soon...the angery Blue Bolt with both lightning guns blasting, his fists clearing a path thru the enemy charges thru

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a steel door to release Dr. Bertoff, and quickly escaped to his own city, where suddenly his own army had grouped and attacked the conquerers and overpowered that which it had lost to the Green Army.

Blue Bolt's success was short lived, for soon after this, S&K were to leave the mag, and probably without them, a new writer had to be found and wa s incapable of continuing the adventure in Deltos , and was forced to return Blue Bolt to the surface, where the art and adventure was lacking. Blue Bolt was soon to lose cover feature to "Dick Cole" Wonder Boy, who had not been lead feature while S&K handled the art. ((Blue Bolt had been cover and lead feature, obviously since the book carried his name.)) The letter column surprised me, in that seldom did it carry any praise for Blue Bolt. It seems the readers at this time favore d the other strips. All the letters appearing therein praised Dick Cole and Edison Bell, or perhaps one of the humor strips. In my opinion, Blue Bolt was one of the best written and drawn characters, and it is odd that the fans of the time didn't care of it.

Tho' not terribly important, there's a lot of inconsistence in the costume of the early issues. The first issue had a red cape on the cover as well as red belt and yellow gloves, and buccaneer boots along with a small lightning insignia on the helmet. In the first story, he wore no belt or holster, tho' he did carry a lightning gun. Instead of gloves, around his wrist he had yellow bands, quite similar to those worn my Capt. Marvel. By the second issue a holster but not a belt was added, and by the third issue a belt and gloves had been added. Sometimes he had two guns and holsters, and sometimes only one. In one panel of the first story, he is called Jack.

END

* * * *

accepted by a pro company. I can think of no greater thrill than having a pro outfit accept a story written by a fan, let alone getting paid for it. I hope Roy will continue to free lance for Charlton, as well as for other companies. Roy, I've a question for you. Did you ever write the story of Charlton's characters teaming up, and are you still writing for Charlton? I'm only sorry to say that I'm unable to judge the quality of Roy's first story in SON OF VULCAN. The reason for this is that the art was so bad, it detracted from the writing text. I honestly do believe that the story was a great improvement over past stories as it didn't have the inconsistance that the others have had in great abundance. One new point I liked that Roy introduced is having John Mann gagged, and thus unable to transform into his otherself. This being a take off from Billy Batson's "SHAZAM", but still a good idea. I had thought of this, but visioned it being used for the Blue Beetleinstead.

I'm looking forward with great interest in reading the story by Tom Fagan and David Keler. One can only speculate, but I think fandom can be assured that Roy, Tom and David will remain with Charlton if they so chose for sometime. I hope bigger and better things come out of writing for Charlton for all three of fandoms first to break into the pro field. Of course better things have happened for Roy, but I hope he continues to climb his ladder to success.

JOHN RYAN: Last issue you sort of put me on a spot. I hope this is what you had in mind when you asked for a lengthy contribution. I've been meaning to write the story of Blue Bolt for K-a for sometime, but I haven't found the time in the past. I was under the impression thatonce I'd give up TCR, I'd have time on my hands. This was my mistake. It seems that if one project isn't taking up all anes time, something else comes along that does. I hope you'll enjoy the article John, and if you've anything to add, please do so. I'm missing a lot of information, and all help will be appreciated.

As for your question regarding an article on the Sub Mariner and Captain Midnight, yes. I plan to do an article on the Sub Mariner, but I haven't even started yet. I'm still missing far too many issues. Look for it sometime in 1968! As for saying in VCC that the Blue Beetle "was fortunate to have a very good artist most of his career", I might have clarified this to have read, the Blue Beetle had art somewhat better than the other characters of the Fox line, and in some instances was graced with good art. I have only seen spot issues of early Blue Beetle titles, and none of these were badly drawn. As for Charles Nicholas, the first artist to handle the Blue Beetle, he is the same person who is currently working for Charlton, and doing many westerns I believe as well as some war stories and American Eagle. I think one of my points in the article was that none of the art was as bad as what Fracchie and Tallarico aredoing today. There might have been some art as bad as today's, but I never saw it.

I like your new heading for your column. If you don't mind, I'd like to steal the idea to use for a letter head for my correspondence.

In many ways, you're quite fortunate in having a wife who is also interested in the field or comic art. I've tried on numerous ocassions to interest mine, but to no avail. She will occassionally pick up one of the Superman annuals (the only Superman title I buy) and read this. So...I see little hope of her becoming a K-alphan in the near future. My wife has just read the above paragraph, and doesn't like the idea of my writing she reads Superman. She said I could at least say "she reads an occassional title", knowing full well that Richard Kyle and Rick Durell will get a laugh when reading she reads Superman, because of fandoms views towards the title.

JAMES K. WESTON: I most likely will be considered a loner as far as the following subject is concerned, but I feel commenting on what you had to say regarding Wonder Woman. As most fans, I've shunned Wonder Woman because of the stories, not the art. I've always preferred the style of Andru and Espostio, and considered it far superior to that of the 1940's. Before my mind can be changed, someone will have to point out its bad points. In my eyes, the above team does an excellent job at drawing beautiful women, which W.W. is

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suppose to be. I'm against having them imitate the style of Harry Peter's, which I think is a setback. I will agree that throwing out Wonder Girl, Wonder Tot, Bird Man, etc., and etc. was a step in the right direction, but I still fail to see the improvement in the story line. I think that Robert Kanigher is a fine writer, but I can't believe that he is yet giving us what we want. It is almost as if he were poking fun at fandom, and saying he is giving fandom what they want. Surely the author of such excellent stories as "Enemy Ace", "Sgt. Rock" and past author of "The Viking Prince" and "Flash" is capable of plotting better stories than the recent Wonder Woman yarns!!! If not, I say he isn't half trying.

As for your comments regarding writers for Julius Schwartz, I think you've overlooked the best currently working for D.C. He is none other than Bob Haney. I came to this conclusion after seeing the many excellent team ups he has done in The Brave and the Bold and Showcase. When you consider that none of the characters appearing in these team ups are regularly written by Bob Haney, he is to be congratulated for his fine work. I think that Gardner Fox is a very good writer, but I don't care a "hoot" for any of the JLA stories he has written lately. I take that back. I did enjoy #40, "Indestructible Creatures of Nightmare Island!", but not many of the others. I'd like to compare the JLA tales with Metamorpho. "Unimaginable"...the villain in JLA #40 is a good example of the type of character and ploting used totally unbelievable. The JLA is so ladened with far out s-f jazz, the plot seems incredible. At times I must re-read parts of the JLA story to understand what is actually happening, and when someone has to re-read parts of a comic, something is wrong somewhere!!! I do think that in the JLA #41, Gardner Fox tried to handle Metamorpho in the same manner as does Bob Haney in his own book. The cover balloons, "Cut out JUSTICE LEAGUERS...I'll fight off these menaces....without any help from you!", was what one would expect Metamorpho in his own book to say, but the action and menaces were not in the Metamorpho style...it was too far fetched. I think that METAMORPHO is one of the best written and drawn books in the D.C. line today. As for the character itself, I don't care for him, as of all the pitiful super characters today, Metamorpho is one of the worst. But.... it is one of the best written & drawn. I'm speaking of his stories and how they are written and how he is handled. Bob Haney has built the characterization of Metamorpho, Simon Stagg, Sapphire and Java excellently. They like the F.F., almost as if you knew each personally. I think we will all agree that this has been the main fault of the JLA. They come together, a villain will appear, they go and either try or defeat it. Metamorpho is a flamboyant wisecracking character, who is fresh, and handled in the new trend of today's style, and this is just what is needed for the JLA. As for the villains Metamorpho battles, although highly scientific, they are more down to earth than those appearing each issue in the JLA. I can't quite put it into words, but Fox's stories have too much science-fiction interwoven, and tho there is nothing wrong in s-f, he lacks logical answers, and are therefore too unbelievable.

HARVEY'S NEW LINE, etc. It will be interesting to see what Harvey's new line will look like with Simon as the editor, and Wally Wood doing the art. I don't think that Joe Simon and Wally Wood ever worked for the same company at the same time before, did they? I have heard that Wally Wood will be illustrating war stories in WAR-FRONT, one being "Dollar Bill Cash". I can't help but wonder if Bob Powell will join the art staff at Harvey. I mention this because Powell worked with Simon when he produced the first few Shield and Fly titles for Archie, and has worked with him on SICK, and I've noticed their work quite often appeared in titles of other companies at the same time. I didn't pay much attention to Henry Brewster, the new 25¢ comic by Country Wide Publications, but when I looked thru Panic Vol. 2 No. 11, on the inside front cover, I noticed an ad for Henry Brewster, and tho the reproduction of the cover is signed by Powell, the original is not signed. The next time I was at a news stand, I thumbed thru an issue, and it looks like the inside is also by Powell. Well Powell has never been one of the best artists in the field, he has always turned out very good work, and has been one of my favorite. I wish he, instead of John Romita were doing Daredevil. Powell did a very good job inking Wood's pencil, and when he penciled Daredevil, and Wood did the inking, the out -

Con't next page !

some was just as good. I sometimes wonder if Powell didn't do the pencil and most of the inking, and perhaps Wally Wood inked only the faces. At any rate John Romita is a let down after seeing Wally Wood on Daredevil for so long. John Romita's work has improved a lot since the mid 1950's when he worked on Capt. America, but he is still far from being a top notch artist. While on the subject of Marvel artists, I'd like someone to tell me what is so great about Adam Austin's work. In the letter columns of Marvel mags, in the letters I've received, most fans are raving about his art. I don't think Namor has ever been drawn so badly, even Kirby did better. Do fellow K-aphens feel that Adam Austin is that good? If so, what is so good about his art? I think John Romita is a better artist than Adam Austin, which leaves Austin at the bottom of the Marvel artists.

JERRY BAILS: I can't recall when, it might have been two years ago, or maybe one year, but you said two publishers were giving some thought to entering the comic field. Were either of these COUNTRY WIDE or TOWER? If not, did you ever hear what happened to their plans?

This paragraph has been re-written. I had originally written it a week before the appearance of the Dec. 4-10 issue of the TV GUIDE. Because of what it said of William Dozier, producer of the new BATMAN serial, and his buying the rights to the Green Hornet for a pilot, I'm having to re-write parts of this. I'm glad that it wasn't mastered, or I'd have to do the master over.

Remember the days of the Green Hornet, Midnight, the Spirit and the Face? These characters all had one thing in common, this was no skin tight costumes. The Green Hornet turned his top coat inside out, put a scarf around his neck and was in costume. Midnight, the Spirit and the Face took even less time to get into costume. Of course the Spirt always wore his mask, and Midnight and the Face had only a mask to slip over their faces to become ready for battle. For quite a while, I've been looking forward the revival of this type of character, or new characters, but similar. I can't see why Harvey doesn't revive the Green Hornet. It would seem that since he has returned to radio, he would already have a small following. Now that TV Guide has mentioned a pilot being made, it would seem more than likely he will return to comics, especially if he appears on T.V. I'd like to see the Spirit reprinted, or new stories by Will Eisner supervising, as he is too busy to do either art or stories. As for the Face, he would be an excellent choice as a filler for Charlton, and in serialized form. So many of the fillers by Charlton have no value except for taking up space.

What's wrong with George Kashdan? Robert Kanigher has realized that Wonder Girl was better off dropped into limbo, but yet she continues to appear in TEEN TITANS. I personally think that Supergirl would be a much better replacement. I do think the group should have a female character, buy why Wonder Girl, when she shouldn't even exist as a teenager while Wonder Woman is an adult. One editor has seen the light, now another one remains to be convinced. Even tho' the TEEN TITANS is for youngsters, I'd like to see an occasional guest appearance by Hawkgirl, Robotman, and maybe the Elongated Man. As for the stories, which I think have been written by Bob Haney, the first tryout issues, and the first issue of the Teen Titans in their own book were not the type I think best fitted for them. The second tryout story, the one with the 'teen band' was the type future issues should be like. I don't think monsters are their kind of dish, instead they should battle juvenile delinquents, teenage gangs, gangsters, blackmailers, or even a dictator in a small Latin American country, etc.

I was trying for eight pages, but I've petered out after seven pages. I'm hoping that Jerry can use the back side of this page for something, instead of letting it pass by blank.

R. MILLER '66

"Gab" by Raymond Miller, page 1

It seems like ages since I've did anything for k-a and it must be since Jerry tells me I owe 6 pages.So what to write about????

Some fans know of the project I've started so I may as well gab about it.This may sound like a plea for help and in a way it is.The project?Well it is the task of indexing every story CAPT.AMERICA has ever appeared in.I'm after story titles,number of pages of each CAPT. AMERICA story and were possible,the artist or artists of each story. I'm working on this in eight different sections but am working on all 8 at the same time.Some fans have already helped in a small way and even the smallest could in the end be the most important.with the help of Rick Durell I'll soon have all the CAPT.AMERICA COMICS indexed as far as titles and pages go but there is a lot of room left to fill in as far as artists go.

Part one of course starts at the begaining with CAPTAIN AMERICA COMICS 1-10.This part is near complete and these are the Simon and Kirby issues but it is a fact that many of these stories were not inked by them.I know for sure that Reed Crandall inked a story in #3 but do not which one.Also that Frank Borth inked one or two about that time. One seeing these issues will note that all stories do not look the same.One story has loose lines while the next is inked like what one would expect to see in a 1941-42 QUALITY mag.If anyone can name and tell me the stories S & K didn't ink and who did please let me know.

Part two is perhaps the easy one as it covers CAPTAIN AMERICA 11-19.I have all these issues in my collection but that isn't why it's so easy.The reason is all stories in 12-19 carry Al Avison's name as the artist.Many of these stories were inked or rendered by Syd Shores. However there was one exception,the second story in #15 which isn't Avison's art.It could be Al Gabriele.my biggest problem is #11 as there still is a lot of S & K present.Some panels look like Avison and a lot look like S & K and I feel sure the team had a few stories laid out and just didn't get the line with #10.Any help anyone might give me on #11 I can use even if it is just guess work.

With part three the problems start.This covers C.A.COMICS 20-40. On the most part Syd Shores was art editor of 20-40 and had at least one story in each issue.Before I'd seen any issues after #19 I was told Shores did all stories up to #29 but I've been able to pick up a few and that is all shot to peices.Shores first issue,#20,isn't all Shores. The first story certainly isn't and for now I've assigned the story to Gabriele and will leave it thus till I'm told different.While I'm pretty sure the other two stories are by SHORES I'm not 100% sure.I might add at this point,many of Shores'stories were inked or rendered by Vince Alascia.In issue #21 I've assigned the second story,pencil wise,to Arthur Cazaneuve.In #22 I've given credit to Don Rico on the first story and Gabriele the second.both 24 and 26 are Shores and I haven't seen 23,25 (but beleive this is all Shores),27-30.31-40 I've found,besides Shores,another regular artist who had at least one story in 36-40 but I don't know who he was.I've guessed at Alex Schomburg and would like to know if I'm hot or cold on this.Does anyone know if Bob Oksner did any stories about this time?What I thought was his in 36 and 37 I've changed to Gabriele.

Part four is C.A.61-74 and this is a big blank as far as artists go. I feel sure Alascia did some pencils about #47 but am not sure.I also think Shores did many stories up to #66 at least.I talk about a plea, well this is one.I'll take guesses,opinions,anything on the artists of

those issues.

Part 5 and another part I've only strached the surface of [illegible] appearances in other comics like ALL WINNERS,ALL SCELECT,USA,MARVEL MYSTERY,YOUNG ALLIES and HUMAN TORCH 35.I need lots of help here outside of ALL WINNERS 1-4.I'm pretty sure Shores did the splash page in ALL SELECT 2 but who did the rest of the story?I need story titles and number of pages of the storys that were in ALL WINNERS 8-18.Does anyone know who drew CAP in AW 19 and 21.Jerry thinks Sekowsky did. Is this right or wrong?Also need some data on the second ALL WINNERS (1948),ALL SELECT 8-10,USA 10-17,HT 35,MARVEL MYSTERY 80-92.

Before I go on does anyone know the name of the artist who drew YOUNG ALLIES #1,the early HURRICANE stories,THE DEFENDER in USA #1 etc?

Part six covers C.A.'S appearances in the mid-fifties this includes YOUNG MEN 24-28,[illegible]'S ADVENTURES 27,28 and C,A.73-78.I need the 3 bits of info...title,pages,artist for all but Y.M. 24 and 26.

Part 7 covers all of BUCKYS appearances,without CAP such as in YOUNG ALLIES COMICS,COMPLETE,AMAZING,KID KOMICS and MARVEL MYSTRY. I've barely started this outside of YA 1-6,8 and AMAZING #1 and KID #2.Can anyone confirm that Alascia did the YA in AMAZING #1?

Part 8 covers CAP'S current stories and this is the most easy as I have all these,being a MARVELITE.

Well there you see what I've cut out for myself and only time and help will tell be if I can chew of more then I can ~~XXXXX~~ swallow or not. A-a-ers...HELP.

John Ryan; As you may have guessed by now,I received you package of CAPT.AMERICAS and many thankes.Sorry but I guess thanks has no c.Hope you receive my package by now or did you mention that you had in an earlier K-A.Can't remember. Let's have more on those great Pitt boys.

Roy Thomas: I never did receive A.E #9.Remember that you gave me a sub for redoing those BESTEST LEAGUE stories from earlier A-E's.I know you are busy now dating MILLIE but please don't forget me and that subscription.

What is wrong with the red blooded American man in fandom?Since she first made her appearance in PLAYBOY MAGAZINE back in 1962 I have yet to see or hear of one person,outside of myself,who collects LITTLE ANNIE FANNY stories.While not for the younger collector it or she,should readily appeal to you older fans (17 or older).Sure ANNIE is sexey and always ends up nude or half nude but never-the-less here is some great art.Put Will Elder,Jack Davis,Russ Heath, Al Jaffee,Larry Siegel,and the great Frank Frazetta on a strip and you have our gal ANNIE.So far I've been able to collect 20 of her stories and I would not be far off the total printed thus far.

Well about time for a money making deal...FOR SALE

CAPT.AMERICA 17..8 pages out $3
34..one page out $5
31,33,35 @ $6..36..$5
SUB-MARINER 8..$5
MILITARY 12 ..$5

All range from better then good to very good. {WANTED!! BATMAN 15,7 CAPT. AMERICA 23,25}

CHATTER #4

Dennis Richard

I must be more careful, in the future, when I attempt to transfer my thoughts from a draft sheet to the stencil. There seems to develope a slight alteration from my original intent to that of the final product.

It would be wonderful, indeed, if one could mail the required coinage and immediately receive the zine ordered. But I know that, unfortunately, for the majority this is most difficult, nigh impossible. Publishing a zine, as contributing to K-a, should be for enjoyment, not as an obligation. Personnal envolvement and financial matters take precident over all. There is no-one who can condemn me for criticizing a fan for the lateness of his publication. My complaint does not involve these people. Hell, I have enough difficulty trying to maintain my correspondence, etc., in some semblence of order. And, though I know it is a dream-fantasy, I hope you publishers of ama zines as Jeddak, Alter-Ego, SSC and Comic Art allow me to foster a selfish thought of wishing that these publications could appear, as TCR, on a monthly basis.

There are those fans, who for various reasons, known only to themselves, have discontinued their ama zines, or who never published what they advertised. Since many have not been a part of fandon for some time (atleast, I have not heard of them for a year plus) I assume they have no intentions of meeting their obligations, commitments. Various letters to these people, and usually including a stamped s.a.e., requesting a refund (ranging from 30¢ to a few dollars, and some higher) or atleast a reply, has yet to produce a response. Even if they have not the time to answer, they could atleast have used the free service offered by Glen in TCR. My complaint is with these people only. Again, I say, that any person who qualifies for this latter category is no better than a crook. And, unless I am otherwise informed, I will continue to retain this opinion.

The Ballantine EC books have brought to memory various advertisements that appeared a few years ago, and pertained to unpublished EC material. A black and white comic was being prepared consisting of rare art and stories never published due to censorship and the demiss of EC. These advertisements mentioned that to initiate this venture 100 shares would be made available at $2100 each, entitleing the holder to free copies for as long as they would be printed. I wrote to the promoter of this project, Larry Byrd, to be put on the reserve list. But all attempts were futile, never receiving a reply. Any one have information on these? I wonder if the current series is in any way connected with this former endevear.

Distribution locally thus far can be called very good. Occasionally, a comic is late, or scarce, but rarely is an issue unavailable. The exceptions are Super, which have never appeared, and Charlton. Most Charlton never appear, and those that do are not always available each issue. This is of little concern, because I have no interest in the majority of their products. And, because of the inexpensive rates of 6 issues for 70¢, in mint condition, I believe it is easier to subscribe to those titles I want. A exception to this is Judo Master. When I attempted to subscribe the reply from Charlton was that they were not accepting subscriptions to this title. The only conclusion I received was that this title would be discontinued. Availability of the magazines and books, in which I am interested, is better, but still needs improvement. Drag appeared a few months ago, and Creepy with #5. But, Castle of Frankenstein, Fantastic Monsters, and many SF publications as Galaxy and If, have never been seen. And, the Pogo, Peanuts and Ballantine comic reprints are iether scarce or unobtainable. Hopefully, the future will rectify this problem.

At the start of the 1965 season the Boston Sunday Advertiser, to coincide with the daily edition, the Record-American, converted to the tabloid format. And, more recently, to create a completely uniform paper, the comic supplement (Puck) was also converted. This has resulted in full page presentations of strips as Prince Valiant, Flash Gordon, and The Phantom, for which I am most pleased. But, it has also meant the replacement of Big Ben Bolt and The Lone Ranger with The Flop Family and Archie.

As stated in a previous issue, our local paper, the Lawrence Eagle-Tribune, cancelled Buck Rogers. If this were not distainful enough, it has just recently acquired The Born Loser, at the expense of Rip Kirby. I will admit that The Flop Family, Archie, and, especially, The Born Loser, are humorous, and ordinarilly I would enjoy them. But not in this instance. Their entertainment values as humor in no way equals that of the departed adventure strips. The varience is far too great to in any way compensate for the replacement of the adventure strips by the humor strips.

Many of the more recent humor strips are excellent-Moose, Wizard of Id, Andy Capp, etc.-but it is unfortunate that there are so many new humorous and so few adventure strips. The ratio is widening at a sorrowful pace. But all one need do to see such action is to turn on the television knob. The "comedy" programs are over abund ent, while drama-adventure is nearly non-existent. And the majority of the entertainment-quality is to be found in the few drama entrents.

I have bought most of the Kelly-Pogo books direct from the publishers, Simon and Schuster. The only titles I have been unable to acquire are Pogo Extra and Positively Pogo . I have all the Schulz-. eanuts but for You Can Do It, Charlie Brown and Sunday's Fun Day, Charlie Brown. I do not know if these are available from the publishers, for a letter to them failed to activate any response. I would appreciate information any one may have on how to obtain these items.

The Grace Episcopal Church of Laurence featured a public program , which included a presentation of Chalk paintings and unique cartoons, accompanied with commentary. This was presented by Rev. Roger W. Palquist, cur ently special assistant to Charles Schulz. He has studied at the American Academy of Art in San Francisco, and prepares design and illustration material for books both for religious and secular concerns. I very much wanted to speak to Rev. Mr. Palquist, but unfortunately, this did not come to pass.

Aside to Don and Maggie Thompson: The total quality of Crusader was not enough to warrent its publication. But, the Coletta art, Lee interview, and photos of Coletta, Lee and his wife could have been assembled to make an acceptable contribution for K-a.

Mrs. Bruce Beemer, widow of the man who played the original Lone Ranger on radio, offered two horses to the Detroit police, the Detroit Department of Recreation, or the Detroit Zoo. The horses, one 27 years old and the other 14, portrayed Silver in the television series. Mrs. Beemer's offer was rejected, so she will keep the horses on her Oxford, Mich., farm. She says they have earned their keep, and they have a home there as long as they live.

A publication of the Cuban armed forces is irked about American comic books that show heroes knocking off bearded Guerilla fighters in a Communist island nation in the Caribbean. The magazine Verde Olivo (Olive Green) said that 90 per cent of American youngsters read comic book stories of hate, murder, sexual perversion, barberous atrocities, fantastic adventure and sadism. In a four page illustrated article the magazine told its readers that never in the history of the world has there occured what is taking place in the United States. It said that a favorite topic of adventure magazines is the "so-called struggle against the Reds." And they added that this type of "adventure" has practically replaced the traditional witch stories, Dick Tracy, Mighty Mouse, Donald Duck and others.

Tidbits of information previously mentioned, as the Gale Gordon/Flash Gordon item, and others of past contributions I thought would be of interest to fellow members, are pilferred from various newspaper articles/columns/clippings. Coming from reputable sources, I have taken it upon myself to presume that these statements are correct.

Publicity-Bad. The most quickly increasing type of radio program-also emerging to television-is the guest-interview which takes calls from the listening public. One of the more popular Boston versions recently presented Joseph Zabriskie, Chairman of the Commission for Control of Obscene Literature. A social worker from Boston was one of the main callers. He spoke of the sundry problems he encounters -liquor served to minors, pornography, etc. Also, he stated that he has responded to advertisements appearing in comic books, and much of the material he has received is atrocious. More information would have been appreciated. But, unfortunately, this matter was not expounded.

Publicity-Good. A short time ago, the Boston Record-American had a photo of 19 year-old Sgt. Gerald Mahoney, recuperating from wounds inflicted while destroying gun emplacements in a battle with the Viet-Cong. This photo depicted him lying in bed reading a comic book that can clearly be distinguished as a copy of Strange Tales #136. This was included as part of an article on the brave young men of the local area, who have been wounded in combat. This features their opinion, most unprintable by the newspaper, of the draft-card burning minority, and comments of why they believe it their duty to serve their country. All I can say is that I am in agreement with these fine men who personify the name of American.

I have a continuous supply of the following strips. An asterisk indicates full-page tabloid features:
Available in both Sunday and daily versions-Steve Canyon*; Henry*; Blondie*; Beetle Bailey*; Bringing Up Father*; Terry & Pirates*; They'll Do It Every Time*; Flash Gordon*; The Phantom*; Hi & Lois*; Juliet Jones*; Mickey Mouse*; Hapless Harry*; Brenda Starr*; Orphan Annie*; Moon Mullins*; Snuffy Smith; Archie; Popeye; Buz Sawyer; Dr. Kildare*;
Sunday only-Dick Tracy*; Smilin'Jack; Judge Parker; Dondi; Captain & the Kids; Katzenjammer Kids; Kerry Drake; Apartment 3G; Johnny Hazard; Li'l Abner*; Rex Morgan, M.D.; Mandrake; Tarzan; Miss Peach; Steve Roper; Prince Valiant; Hubert; Little Iodine.
Daily only-Big Ben Bolt; Jackson Twins; Mark Trail; Captain Easy; Wizard of Id; Abie an' Slats; Ben Casey; Gil Thorp; Berry's World; Out Our Way; Mickey Finn; Peanuts; Alley Oop; Short Ribs; Pogo.

If any one is interested in the above, let me know, and we may be able to make arrangements. Most are available from June of 1965. I am interested in almost anything-comics, art, pro and amazines, etc.

Andy Zerbe P.O. Box 6206 Montgomery, Alabama 36106

Saraband 4

Jerry Bails, I've been going over your comic checklist in The Guidebook to comic Fandom and I'd like to know why Red Ryder and Gene Autry comics weren't included in it. You allready have one western comic in it, Golden Arrow so I see no reason why they shoudln't have been included also. Gene Autry had allready had two different series of comics behind him by 1946, one for Fawcett and one for Dell. This first Dell series id a separate series in itsel and unrelated to the later and better known series. Red Ryder also had his own comic before 1946. You may say this comic is a newspaper reprint comic and as such was deliberately excluded. However, the early issues were similar to Ace, King, Famous Funnies, etc., which you have listed in that they reprinted many different strips.

I' .elling digusted with myself at the moment. I'. a great fan of old B-westerns. I just love them. Channel 12 here shows them every Saturday, usually at the rate of two per week. They've allready gone through John .ayne, Charles Starret, Gene Autry, Roy Rogers, and The Three Lesquiteers while I've lived here. Currently they're showing Rex Allen movies. There's only one thing wrong with all this. I work on Saturday when these movies are shown. I can't watch them in the local theatres because since the Highalnd and the Rogers closed down there is no theatre here which shows them when they're out on re-release. This is all quite frustrating.

I have it on good authority, however, that there are some small town theatres in this part of the state which do show these pictures. Latley I've been spending a lot of time trying to find out just when and where they are being shown. I remembered that when I had lived in Selma that old westerns were shown every week so last Saturday I took off as soon as I got off work, about seven thirty, and headed for Selma. I passed the Sel-Mont drive in theatre on the way into town. "Move Over Darling" which I had allread seen and "The Proud Ones" was showing. I didn't stop. I passed the Wilby, the A theatre there. Naturally it was showing an A picture "How to Stuff A Wild Bikini". I headed on down to the Walton, the one which showed all the westerns. There was a western showing all right, The Rounders" which I had allready seen and along with it was "Hey Let's Twist" I knew then I had made a mistake. I should have waited until my subscription to the local paper started so that I would know when to come. At least if I had come Sunday my day wouldn't have been a total lost. Steeve Reeves in "Sindbad The Great" was promised for Sunday-Monday. If those Italian epics aren't the European equivalent of Westerns I don't know what they are.

Occasionally I do things that surprise me, like watching TV shows I have no interest in. I try and watch Superman every time I get a chance. It's a good show, much better then the comic. The actors even act as if they r really believed in Superman. Normally after its over I turn off the set and leave. This time I felt lazy so I stayed and watched the next show. It was the first program of the new Woody Woodpecker show which was replacing the Lone Ranger in the 4:30 time slot on Wednesday afternoons.

It was a good show and I'm glad that I watched it, for on it was given the origins of Andy Panda and Woody Woodpecker. Walter Lantz was there to act as host and give us some of the background on his famous creations. He even introduced the cartoons, the first of which was Andy Panda's origin story. "Andy Panda and the Pygmy Panda Hunters".

Andy must have been destined for stardom from the start. Either that, or else he was allready a big star when it was decided to give him an origin story for this was billed as an Andy Panda Cartoon. This origin story started back at the very beginning with Andy's birth to Mr. and Mrs. Panda. In a world where illogic rules supreme, this story from here on became a bit more illogical then most. For Andy's birth occured not in the mountains of China where it would normally be expected to occur but in the Great American Forest, about as far from the mountains of China as one can get.

Like many growing boys Andy was a problem to his anxious parents and when he had his slingshot in his hands he was a problem to the other forest creatures also. Soon it wasn't safe to be around him when he had his slingshot in his hands. Things continued like this for a few months with Andy seeming bent on becoming just another juvenile delinquent when there occured the incident which changed all this. Andy Panda met the Pygmy Panda Hunters who looked suspiciously like African pygmies, and what African pygmies would be doing in the forests of America hunting Pandas from the hills of China is beyond me.

As I said, Andy met the Pygmy Panda hunters quite by accident when he hit one with a stone from his slingshot. He then had to flee for his life to escape their wrath. His father saw him running and tried to come to his aide but was cought in a trap set by the pygmies, so he wasn't much help. The other creatures of the forest let bygones be bygones and tried to come to poor Andy's aide, but they weren't much help either. Then came his mother and with her frying pan swinging she was more help then everyone else put together. Every time she took a swing with her frying pan a pygmy went flying through the air. With her backswing she would have made a wonderful tennis player. Still, everyone was being overwhelmed by the pygmies through sheer weight of numbers when at the last moment help came from an unexpected source. Andy managed to get a friendly skunk to come to his aide. As soon as they saw the skunk coming the pygmies fled for their lives. Poppa Panda was rescued from the pygmy trap and re-united with his family, and it looked as if everyone would live together happily ever after. From the wink in Andy's eye, however, we knew that this probably wouldn't happen.

It must have been a long time ago that Andy Panda was a big star in cartoons for I never saw one of his cartoons until I saw this one on TV. Years ago, before I turned twelve, and could still get into movie theatres at children's rates I used to go to the movies alsmost every Saturday and watch the usual westerns, serial, and cartoons. During this period I saw many cartoons, yet I never saw one with Andy Panda so he must have allready lost his starring role to Woody Woodpecker. I remember the Andy Panda comic books quite well, however. I brought it regualry and enjoyed it immensly. I didn't know that he and his pal Charlie were still around until I spotted them in a recent issue of Woody Woodpecker serving as fillers. How the mighty have fallen.

Next came the first Woody Woodpecker cartoon, or rather, the first Andy Pandy cartoon with Woody Woodpecker for Woody got his start as the villain in an Andy Pand cartoon called "Knock! Knock! One day when Momma Panda was away and Andy Panda and Poppa Panda were left along in the house there came a knocking sound. Poppa got up from his seat and went to the door to see who was there, only no one was so he returned to his chair. Then came the knocking again and Poppa Panda got up again and again no one was at the door. After this occured a few times he was good and mad and ready to explode when Andy noticed that the noise was coming from the roof.

They both rushed outside and up to the roof to see what was causing the knocking. It was a woodpecker calmy knocking holes in the roof of the Panda house. Furthermore, it was Woody Woodpecker but, what a Woody Woodpecker. He was very different from the Woody Woodpecker that is known and loved by millions today. He was about the same size he is today ~~xxxxk~~, only he was stockier and rougher looking, looking like the villian he was supposed to be. After all this was an Andy Panda cartoon even if he was the real star. The one thing that stood out the most was his legs. They were hugh things, more at home on an elephant then a woodpecker. It didn't seem possible that he could fly with them, yet fly he could. He was also slightly wacky right from the start.

Having a woodpecker chop holes in the roof of your house isn't the sort of thing anyone would like so Andy Panda and Poppa Panda start out after this wacky woodpecker who is doing it and try to get rid of him. Try they did, again and again, but, nothing work. Everything they used against Woody backfired against them leaving Woody completely unharmed and abla to continue chopping holes in their roof.

It looked as if the Panda family was going to be left without a roof over their heads when Andy got the idea of putting salt on Woody's tail. The first time he tried it Woody caught him at it and gave him a big scare by puffing himself up until he was a virtual giant, towering over little Andy and vividly described what he did to people who tried to put salt one his tail. This didn't work for Andy tried at a second time and this time he succeded. He caught Woody in a trap from whcih their was no escaping and the Panda home was safe from harm for this time.

However, Woody must have escaped, for he put Andy in one, oblivion, when he replaced him in the affections of the movie going public.

A fact that I've just realized but which has been staring me in the face for some time is that in every stack of comics there must be a comic on the top and a comic on the bottom. The particular stack I'm talking about in the stack is the one into whcih the wholesaler binds them before distributing them to the stores where they are sold to the general public. I suppose this is a necessity but, I wish our local distributor wouldn't bind them quite so tightly. They are bound so tight that for all pratical purposes the top and bottom dozen comics are ruined to badly to be kept in a collection. It doesn't help to go from one store to another looking for better copies because in any particular week every comic is placed in the same order in each stack. If Showcase happens to be on the bottome in one stack this time around, it will be on the bottom of every stack.

I wish they wouldn't bind these comics so tightly. As things stand if I want a copy in good condition to keep for my collection I have to purchase it from a dealer.

I'm happy to see "Ripley's Believe At Or Not True War Stories" is out at last. For some timex I've been wondering if it ever was going to be publisehdd. For months Gold Key has been advertising it as one of there adventure titles, long before it was published. If Gold Key's list of its own adventure comics can be taken seriously, Flash Gordon and Buck Rogers will see no more issues beyond their allready published first ones, while Total War and The Lone Ranger are still with us. I like The Lone Ranger but wish they had seen fit to reprint Red Ryder which is my favorite western comic.

Haven't seen any circulation figures for Wonder Woman lately but think a good case could be made saying that she isn't doing too well compared to the rest of the DC line based solely on the fact that while most of the other eight issue per year DC comics are now being published nine or ten times per year, Wonder Woman is still being published only eight. This is probably why Wonder Woman is being given the ~~xxx~~ so called "Golden Age" treatment. Mr. Kanigher probably said to himself that considering the amazon's low circualtion what did he have to lose by giving in to the demand of her old time fans. After all, they just might be right. I don't think Andru knows how to draw women and girls. Cut off Wonder Woman's long hair and remove her high heels and she would look just like one of the boys the way he draws her. Wondergirl has allways looked like a pre-teener to me, instead of the teenager she's supposed to be. Before drawing her Mr. Andru should go down to the nearest high school and take a good look at the teenage girls there before attempting to draw her. While I'm still on the subject of Wonder Girl, I wonder just how her being killed off in Wonder Woman will affect her status in the Teen Titans?

I have an old issue of Star Spangled Comics, #102, with Wonder Woman giving a Public Service message. I don't know who did the art but whoever he was he managed to make her look feminine, something she decidely isn't in her own comic, nor in the Justice League. If Mr. Kanigher wants to improve Wonder Woman he should have her looking feminine again.

Have just managed to acquire a copy of last Sunday's Selma Times-Journal from a friend. According to the theatre page next Friday and Saturday there will be shown at the Dalton two re-releases, Dragnet based on the popular TV series of the same name, and Black Lash, a western. I saw Dragnet once, but can't even remember what it was about now. Black Lash sounds familar. I'm sure I heard that name somewhere before, however, no additional data is given in the paper beyond the fact that it is a western and will be shown Friday and Saturday. Should I take a chance and go see it or should I play it safe and stay at home. Turn in next issue for the thrilling answer to this stirring drama.

A New Year's Message to My Friends in Comics Fandom and to Members of the Academy of Comic-Book Fans and Collectors.

1966 marks the beginning of the sixth year of the current Comics Fan Movement. Perhaps some fans will look back and discern several distinct epochs in this period since ALTER EGO was first published, but I see it all as part of the same general movement--the generation of a new, internationally recognized avocation, which I like to call "Panelology"--the study, preservation, and veneration of panel art.

At this time, it seems appropriate for us to take stock--to evaluate Fandom's past successes and failures (at least some of them)--and to set some goals for the coming year. Now more than ever, Organized Fandom (i.e. the Academy of Comic-Book Fans and Collectors) needs to identify its top-priority projects in order to weld its rapidly multiplying numbers into a significant force for the further development of panel art as a popular story-telling medium.

There are those who challenge the premise that Comics Fandom can influence the growth of the comics industry; however, to refute this challenge one needs only to recall the many developments in the panel magazine field in the last few years, all of which were urged by fans, as evidenced by the Alley Polls of past years.

Hawkman has his own magazine;
Sub-Mariner has his own strip;
Batman, Wonder Woman, and Tarzan have all been improved;
Charlton, ACG, Archie, Tower, and (soon) Harvey have entered the Second Heroic Age;
The Spectre, Dr. Fate, and their JSA buddies have been reintroduced;
Batman and soon many others will be on TV;
Top artists are back on Fandom's favorite strips;
The Comics Code has been less restrictive;
Golden Age strips have been reprinted in "annuals" and especially in Feiffer's recent book;
Dozens of new strips have been introduced to cater especially to the tastes of Fandom; and finally
Pros, including ones who once paid Fandom little notice, now pay special attention to their fan mail, and even show up at fan conventions.

If further proof is needed, just consider the circulation figures. The companies are prospering in direct proportion to their response to Fandom. Marvel's circulation has doubled in the period since it introduced its first fan-letter department.

During the past five years Fandom itself has produced some outstanding products of its own. Take the past year alone. In this time Fandom has: published a number of fine fanzines, amateur panel magazines, and special publications; held two major conventions and dozens of fan meets; and was written up in hundreds of newspapers and leading magazines all over the world. As a result of the latter development, Fandom not only added hundreds to its ranks, but also recovered many hoards of rare old comics--the result of which (to the surprise, I'm sure, of many Prophets of Doom) was a slight but definite depression in the prices of collector's items. And last

but by no means least, 1965 saw several of Fandom's most talented join the ranks of the pros. Who among us would have predicted such achievements only a year ago?

But not all has been light and growth this past year. For one thing, the leadership in the Academy has been sadly lacking for over half the year. No progress was made toward producing Alley Trophies of which we can all be justly proud. We are in desperate need of a completely new edition of the WHO'S WHO IN COMICS FANDOM. And worst of all, regular Academy business, called for by the Charter (a treasury report, an election of a new Executive Secretary, etc.), has come to a standstill. This is not to mention the half-dozen programs proposed over a year ago that have not even been initiated. Though a great deal of the fault for this state of affairs can be laid at the doorstep of Paul Gambaccini, who all but abandoned his post as Executive Secretary sometime before the Comicon last July, the responsibility for getting on with the business of the Academy rests with the duly constituted Executive Board. Unless its members step forward to fill the void (as Derrill Rothermich and Glen Johnson have done in order to get the Alley Poll conducted on schedule), I greatly fear that the Academy will exist in treasury only. (At present I guess that the treasury should easily exceed $400, but only Paul knows for sure.) Surely this treasury could be put to many good uses, achieving results that only such organizational funds could realize. But will the Executive Board be equal to the opportunity?

In order to get things moving ahead again, I would like to propose (and consider this a formal motion before the Board) that the Executive Board approve the purchase of 2 full pages (at advertising rates) in every issue of the COMIC READER for the publication of letters of business from members of the Executive Board. This will give the Board the much-needed means of conducting its business. Until a Secretary can be elected, I further move that we ask Glen Johnson to tally the votes on any formal motions (including these) and report the results in TCR. General and Supporting Members of the Academy, who could follow the proceedings in TCR, should send their comments and suggestions to members of the Board (preferably those in their geographical area). Executive Board members who can not, or prefer not, to serve should, it seems to me, tender their resignations, so that the Board will not be impeded from making decisions for lack of a quorum.

I realize that the above proposals are no panacea to the problems of coordinating the efforts of fans scattered all over the globe; however, I do hope that they will help us get off dead center. I am vitally interested, as I'm sure most of you are, in seeing Fandom <u>served</u> by an effective organization. However, please note that I place the emphasis on the concept of <u>serving</u>. In my view, the Academy should <u>never</u> impose restrictions on Fandom, but should help us to realize programs and projects that we as individual fans could never hope to achieve.

Let's resolve in 1966 to transform the Academy into a truly effective arm of the Fan Movement. With a careful delineation of priorities, a healthy measure of good will, and a just partition of the labor, I'm confident that we can achieve the purposes set out in the Academy's Charter.

Best wishes for
1966. Jerry Bails

ARKANSAS MAGAZINE & COMICS #61 - Prepared for CAPA-alpha, January 1966 mailing.

Mike Barrier - P. O. Box 1742, University Station - Fayetteville, Arkansas 72701

To Eliminate Confusion...

First, a word about the masthead. The Arkansas Magazine & Comics was a "funny-animal" fan magazine, which I published for over four years in the mid-50's; the last issue was #60, dated June 1957. It is hereby resurrected for use in my K-a mailings.

A Confession of Error

The reaction to my Disney Index was gratifying...which is embarassing, since I made a number of goofs, especially in the section devoted to annuals. I intentionally left out two annuals, for reasons I no longer like, and I unintentionally left out three more. If everyone has their pencils ready, here are the additions:

> Under Annuals - Donald Duck Fun Book - No. 1, code-dated November 1953; No. 2, code-dated October 1954.
>
> Under Dell One-Shot "Annuals" 1953-1959 - Davy Crockett, King of the Wild Frontier, code-dated September 1955; Vacation in Disneyland, code-dated August 1958.
>
> Under Dell One-Shot "Annuals" 1959-1962 - No. 27, Man in Space, code-dated October 1959.

The Donald Duck Fun Book was intentionally omitted the first time around, because it is a "comic book" only under a rather broad definition. These two annuals consist almost entirely of games, puzzles, cut-outs--the sort of junk used as fillers in annuals like Christmas Parade. There are only a few pages of strips, which serve only to break up the monotony. Not exactly collector's items, but they should be included for the sake of completeness.

There was no Vacation in Disneyland No. 2, but there was a comic with the same title published in the Four-Color series in 1959. The Man in Space giant consists of reprints of three of the Disney "Tomorrowland" one-shots.

Under the 1959-1962 One-Shot Annuals, the code-date for No. 35, Huey, Dewey, & Louie Back to School, should be October 1960, not September. I suspect that one or two more of the code-dates for the other annuals may be off by a month in one direction or the other, since I wasn't able to check all of these directly. If anyone spots any more errors, let me know.

Yet another correction: I had things turned around when I said that daily Mickey Mouse strips first appeared in the Mickey Mouse Magazine in 1937, and Sunday strips in 1938. Slightly modified Sunday strips first appeared in the MMM in 1937, and the daily serial strips were introduced a year or so later, probably in the August 1938 issue, although I'm not sure of this.

One last word on the Disneys: There was a Mickey Mouse Club Magazine (title

later changed to Walt Disney's Magazine) published for about four years in the 1950's. This was not a comic book, and to my knowledge never contained any strips. At least two hard-cover annuals were prepared using material from this magazine, but these had no relation to the Mickey Mouse Club Parade annual listed in October's Disney Index.

This Issue's Featured Attraction

The Big Exciting Feature this issue is a set of giveaway listings, covering the March of Comics, the Omar Super Books, the Disney and Bugs Bunny cereal premiums, and some miscellaneous items of the same type. Some of these lists are far from complete--but for this, no apologies. I have had little luck in trying to fill in the blanks. I hope to turn up at least some of the missing information in the near future, but that hope isn't so strong that I see any point in delaying publication of these lists. Ultimately, I suspect, the only solution will be an examination of K.K./Western's files, since they produced or published all the giveaways listed here. In the meantime, distribution of these incomplete lists may help things along. Most of my information has come from the Catalog of Copyright Entries and from my own collection, which includes about 125 giveaways.

The K.K. Giveaways

The K.K. Giveaway series has been K.K./Western's "basic" giveaway series for almost 20 years; all giveaways are published in this series except those designed for a particular firm. The Disney giveaways for Firestone, for example, were produced by Western Printing but not published as K.K. Giveaways. The K.K. Giveaway series includes all issues of the Boys' and Girls' March of Comics, but it includes other giveaways as well, and at least some of these are not comic books at all. K.K. Giveaway #33, for example, is Dickens' A Christmas Carol--the complete story, not a retelling in strip form, although each page contains a large illustration by a cartoonist whose work appeared in some of the Dell/Western comic books of the time, most notably Fairy Tale Parade. In other words, these seasonal giveaways resemble traditional children's books, not comic books. Many of the issues marked "unk" (unknown) on my list are giveaways of this type. Unfortunately, not all the missing issues can be written off as of no interest to comics collectors. Many of the early (and most of the recent) missing numbers are issues of the March of Comics. In addition, some of the Christmas giveaways are of interest because of the artists who illustrated them; Walt Kelly illustrated at least one, published in 1947.

K.K. did publish some pre-1947 giveaways that resembled the March of Comics in one or more ways. A number of 16-page reprint giveaways were published in 1944 (to judge by the copyright dates), evidently for use at Christmas. I know of only three of these, which contain material from Walt Disney's Comics, Fairy Tale Parade, and Santa Claus Funnies. The back covers--by Kelly--are probably original, but nothing else is. The MofC's monthly schedule, with the same characters appearing at more-or-less-regular intervals, was anticipated by the Super Books. The first issues of the MofC appeared in 1947, and were unnumbered; numbering probably began with #8, a Mickey Mouse issue published in August. Since the eighth issue appeared in the eighth month, the first seven, unnumbered issues probably appeared on a monthly schedule. At least, that's the assumption I made when preparing this list.

The early issues of the March of Comics were full-sized, 32-page comic books with rough covers, containing only original art. By late 1947, however, the page count had been reduced to 24. It remained at 24 at least until 1951. By 1952, the MofC had been reduced to a 32-page (36, counting the new slick covers), half-size comic book with a four-panel page. It looked like a standard comic book cut in two. Besides the reduction in size, the most important change was the introduction of reprints. Strips published just a year or two earlier were now reprinted in the MofC. This practice was evidently restricted to comics of the "funny-animal" type, since the basic six-panel page of the adventure strips could not be adapted to the MofC's format without difficulty.

There were further reductions in the page count, but the next significant change came when the March of Comics was transformed into a true "miniature comic book," which it is today. The dimensions remained the same, but now the book is vertical rather than horizontal--seven inches tall, not seven inches wide. The page count (without the covers) has shrunk to 16. To my knowledge, nothing but original material has been published in the MofC since this format was adopted. I don't know just when this change took place, but 1962 seems the most likely date, since this was the year Western began publishing under the Gold Key label. Other changes in the MofC have coincided with similar upheavals in the Dell/Western lineup.

The title "K.K. Giveaway" has never appeared on the covers of the giveaways in the series, or anywhere else in the books, but instead has been abbreviated to "K.K.G.A." at the bottom of the first page, followed by the giveaway's number and code-date. This is the only place the giveaway's number appears in non-MofC giveaways.

Even the K.K.G.A. identification and code-date were missing from the early, full-size issues of the March of Comics, which were identified and assigned numbers only as the Boys' and Girls' March of Comics. All K.K. Giveaways have been identified as such, and assigned code-dates, since the MofC was reduced in size. The code-dates of those issues published while the Dell/Western tie-up was in force correspond to the code-dates in the Dell comics; a comic produced in late October or early November was assigned a December code-date, and so on throughout the year. Since 1962, the code-dates have followed the Gold Key system, and represent the month of actual publication.

The 1951 issues were the last to feature the Disney characters; on the other hand, no Tarzan issues were published before 1952, and the Lone Ranger was absent until 1957. What's important here, probably, is that the March of Comics is an advertising medium, and the rights to many characters are restricted in one way or another. For example, no Little Lulu issues of the MofC were published before the Kleenex advertising campaign ended.

Both Our Gang issues are by Walt Kelly; the first three Donald Duck issues are by Carl Barks.

A detailed breakdown of the Tarzan issues of the March of Comics is included in Tom McGeehan's article on the ERB comic strips in Comic World #6.

AN INCOMPLETE LISTING OF THE
K.K. GIVEAWAYS 1947-1965

The numbers assigned to unnumbered issues are enclosed in parentheses.

The dates following each title are either the month of publication (not underlined) or the code date (underlined).

An asterisk (*) precedes each issue that was not an issue of the Boys' and Girls' March of Comics.

(1) Our Gang (January 1947)
(2) unk
(3) unk
(4) Andy Panda (April 1947)
(5) unk
(6) Popular Fairy Tales (June 1947)
(7) Donald Duck (July 1947)
8. Mickey Mouse (August 1947)
9. Oswald the Rabbit (August 1947)
10. unk
11. unk
12. unk
13. unk
14. unk
15. unk
16. Woody Woodpecker (November 1947)
17. Roy Rogers (January 1948)
18. Popular Fairy Tales (Jan. 1948)
19. Uncle Wiggily
20. Donald Duck (March 1948)
21. Tom & Jerry (April 1948)
22. Andy Panda (May 1948)
23. Raggedy Ann & Andy (June 1948)
24. unk
25. Gene Autry (August 1948)
26. Our Gang (September 1948)
27. Mickey Mouse (October 1948)
28. unk
29. unk
30. unk
31. unk
32. unk
33. *A Christmas Carol (December 1948)
34. unk
35. Roy Rogers (December 1948)
36. unk
37. Popeye (February 1949)
38. Oswald the Rabbit (March 1949)
39. Gene Autry (April 1949)
40. Andy & Woody (May 1949)
41. Donald Duck (June 1949)
42. Porky Pig (July 1949)
43. Henry (August 1949)
44. Bugs Bunny (September 1949)
45. Mickey Mouse (October 1949)
46. Tom & Jerry (November 1949)
47. Roy Rogers (November 1949)
48. unk
49. unk
50. unk
51. Felix the Cat (January 1950)
52. Popeye (February 1950)
53. Oswald the Rabbit (March 1950)
54. Gene Autry (April 1950)
55. Andy & Woody (May 1950)
56. Donald Duck (June 1950)
57. Porky Pig (July 1950)
58. unk
59. Bugs Bunny (August 1950)
60. Mickey Mouse (September 1950)
61 Tom & Jerry (October 1950)
62. Roy Rogers (November 1950)
63. unk
64. *Santa's Helpers (September 1950)
65. *Jingle Bells (September 1950)
66. Popeye (January 1951)
67. Oswald the Rabbit (January 1951)
68. Roy Rogers (March 1951)
69. Donald Duck (April 1951)
70. Tom & Jerry (May 1951)
71. Porky Pig (June 1951)
72. Krazy Kat (July 1951)
73. Roy Rogers (August 1951)
74. Mickey Mouse (September 1951)
75. Bugs Bunny (October 1951)
76. Andy & Woody (November 1951)
77. Roy Rogers (November 1951)
78. Gene Autry (December 1951)
79. Andy Panda (January 1952)
80. Popeye (January 1952)
81. Oswald the Rabbit (March 1952)
82. Tarzan (March 1952)

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83. Bugs Bunny (May 1952)
84. Henry (May 1952)
85. Woody Woodpecker (June 1952)
86. Roy Rogers (June 1952)
87. Krazy Kat (September 1952)
88. unk
89. Porky Pig (November 1952)
90. Gene Autry (November 1952)
91. unk
92. unk
93. Woody Woodpecker (Jan. 1953)
94. Indian Chief (January 1953)
95. Oswald the Rabbit (Feb. 1953)
96. Popeye (February 1953)
97. Bugs Bunny (April 1953)
98. Tarzan (April 1953)
99. Porky Pig (June 1953)
100. Roy Rogers (June 1953)
101. Henry (August 1953)
102. Tom Corbett (August 1953)
103. Tom & Jerry (November 1953)
104. Gene Autry (November 1953)
105. Roy Rogers (September 1953)
106. *Santa's Stories (December 1953)
107. unk
108. unk
109. Woody Woodpecker (Jan. 1954)
110. Indian Chief (January 1954)
111. Oswald the Rabbit (March 1954)
112. Henry (March 1954)
113. Porky Pig (May 1954)
114. Tarzan (May 1954)
115. Bugs Bunny (June 1954)
116. Roy Rogers (June 1954)
117. Popeye (September 1954)
118. Flash Gordon (September 1954)
119. Tom & Jerry (October 1954)
120. Gene Autry (October 1954)
121. Roy Rogers (September 1954)
122. unk
123. unk
124. Woody Woodpecker (Jan. 1955)
125. Tarzan (January 1955)
126. Oswald the Rabbit (Feb. 1955)
127. Indian Chief (February 1955)
128. Tom & Jerry (April 1955)
129. Henry (April 1955)
130. Porky Pig (June 1955)
131. Roy Rogers (June 1955)
132. Bugs Bunny (August 1955)
133. Flash Gordon (August 1955)
134. Popeye (November 1955)
135. Gene Autry (November 1955)
136. Roy Rogers (October 1955)
137. unk
138. unk
139. Woody Woodpecker (Jan. 1956)
140. Indian Chief (January 1956)
141. Oswald the Rabbit (Feb. 1956)
142. Flash Gordon (February 1956)
143. Porky Pig (April 1956)
144. Tarzan (April 1956)
145. Tom & Jerry (June 1956)
146. Roy Rogers (June 1956)
147. Henry (October 1956)
148. Popeye (October 1956)
149. Bugs Bunny (October 1956)
150. Gene Autry (October 1956)
151. Roy Rogers & Trigger (October 1956)
152. unk
153. unk
154. Tom & Jerry (January 1957)
155. Tarzan (January 1957)
156. Oswald the Rabbit (Feb. 1957)
157. Popeye (February 1957)
158. Woody Woodpecker (April 1957)
159. Indian Chief (April 1957)
160. Bugs Bunny (July 1957)
161. Roy Rogers (July 1957)
162. Henry (September 1957)
163. Rin Tin Tin (September 1957)
164. Porky Pig (October 1957)
165. The Lone Ranger (October 1957)
166. unk
167. Roy Rogers (October 1957)
168. unk
169. Popeye (December 1957)
170. Indian Chief (December 1957)
171. Oswald the Rabbit (Feb. 1958)
172. Tarzan (February 1958)
173. Tom & Jerry (April 1958)
174. The Lone Ranger (April 1958)
175. Porky Pig (June 1958)
176. Roy Rogers (June 1958)
177. Woody Woodpecker (September 1958)
178. Henry (September 1958)
179. Bugs Bunny (October 1958)
180. Rin Tin Tin (October 1958)
181. unk
182. unk

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183. unk
184. Woody Woodpecker (Jan. 1959)
185. Tarzan (January 1959)
186. Oswald the Rabbit (April 1959)
187. Indian Chief (April 1959)
188. Bugs Bunny (February 1959)
189. Henry (February 1959)
190. Tom & Jerry (July 1959)
191. Roy Rogers & Trigger (July 1959)
192. Porky Pig (September 1959)
193. The Lone Ranger (September 1959)
194. Popeye (October 1959)
195. Rin Tin Tin (October 1959)
196. unk
197. *Santa Is Coming (October 1959)
198. *Santa's Helpers (October 1959)
199. Huckleberry Hound (Jan. 1960)
200. Fury (January 1960)
201. Bugs Bunny (February 1960)
202. Space Explorer (February 1960)
203. Woody Woodpecker (May 1960)
204. Tarzan (May 1960)
205. Mighty Mouse (June 1960)
206. Roy Rogers (June 1960)
207. Tom & Jerry (August 1960)
208. The Lone Ranger (August 1960)
209. Porky Pig (November 1960)
210. Lassie (November 1960)
211. unk
212. unk
213. unk
214. Huckleberry Hound (Jan. 1961)
215. Hi-yo Silver (January 1961)
216. Rocky & His Friends (March 1961)
217. Lassie (March 1961)
218. Porky Pig (May 1961)
219. Journey to the Sun (May 1961)
220. Bugs Bunny (June 1961)
221. Roy & Dale (June 1961)
222. Woody Woodpecker (August 1961)
223. Tarzan & Boy (August 1961)
224. Tom & Jerry (October 1961)
225. The Lone Ranger (October 1961)
226. unk
227. unk
228. unk
229. The Flintstones (December 1961)
230. Lassie (December 1961)
231. Bugs Bunny (March 1962)
232. The Three Stooges (March 1962)
233. Bullwinkle & Rocky (April 1962)
234. Smokey the Bear (April 1962)
235. Huckleberry Hound (June 1962)
236. Roy & Dale (June 1962)
237. Mighty Mouse (September 1962)
238. The Lone Ranger & Silver (Sept. 1962)
239. Woody Woodpecker (November 1962)
240. Tarzan (November 1962)
241. unk
242. unk
243. unk
244. unk
245. unk
246. unk
247. unk
248. unk
249. unk
250. unk
251. unk
252. Tarzan (October 1963)
253. unk
254. unk
255. unk
256. unk
257. unk
258. unk
259. unk
260. unk
261. unk
262. Tarzan (June 1964)
263. unk
264. unk
265. unk
266. unk
267. unk
268. unk
269. unk
270. unk
271. unk
272. unk
273. unk
274. unk
275. Little Lulu (May 1965)
276. unk
277. unk
278. Lassie (August 1965)
279. Yogi Bear (October 1965)
280. The Three Stooges (October 1965)
281. Tom & Jerry (November 1965)
282. Mister Ed (December 1965)

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The Omar Super-Book of Comics

The Omar Super-Book of Comics was distributed by Omar Bread; it was published monthly for about three years. Publication began in 1944, probably in September, and ended sometime in 1947. Each issue contained 16 pages. Reprints from Dell comic books took up eight pages, and "The Adventures of Omar" six and a half. An advertisement filled out the last page. The Dell reprints were taken from no more than four different comic books--New Funnies, Looney Tunes, Popular Comics, and, probably, Super Comics. Strips from these books were usually reprinted about a year after their first appearance. The newspaper strips reprinted from Popular and Super were first published much earlier, of course. These reprints appeared on a highly regular annual schedule. In preparing this list, I've included only those issues I'm sure of, even though it would be possible, with this annual schedule in mind, to fill in three or four more of the missing numbers.

Perhaps the most interesting feature of the book is "The Adventures of Omar." Omar himself is a costumed hero, identified only as a "prince of Persia," who is blessed with control over the winds. He summons them with a blast on a whistle made of gold, in the shape of a grain of wheat (get the connection? He's pushing bread, see, so naturally...). His control of the winds enables him to "fly," but, most important, it permits him to dispose of his enemies in imaginative ways. At one point, the winds lift a truck containing a Japanese spy high over an active volcano; at Omar's orders, the spy is dumped in, and the truck returned to the U.S. Army, safe and sound. As Omar cryptically notes, Noguchi is "where he'll do no more harm, General." Omar is even more close-mouthed on another occasion, when his winds lift two thugs out an umpteenth-story window, and then let them drop. As Omar reads about the discovery of the mangled bodies over his morning coffee, he casually remarks to his friends that he could clear up this mystery in a hurry if he took a mind to.

While engaging in all this cheerful violence, Omar battles the Nazis in Europe, the Japanese in Hawaii, rustlers in the American West, a mad atomic scientist, and the kidnappers of yet another atomic scientist, this one a good guy. Pretty good work for a fellow without any super-powers.

1. unk
2. unk
3. unk
4. Andy Panda (1944)
5. unk
6. Porky Pig (1945)
7. Smilin' Jack (1945)
8. unk
9. Alley Oop (1945)
10. Elmer Fudd (1945)
11. Little Orphan Annie (1945)
12. Woody Woodpecker (1945)
13. unk
14. Bugs Bunny (1945)
15. Andy Panda (1945)
16. unk
17. Smokey Stover (1946)
18. unk
19. Smilin' Jack (1946)
20. unk
21. unk
22. unk
23. unk
24. Woody Woodpecker
25. unk
26. Bugs Bunny (1946)
27. Andy Panda (1946)
28. unk
29. Smokey Stover (1947)
30 on unk

The Cereal Premiums

At least three different groups of Western Printing-produced premium comic books were issued by cereal companies in 1947-51, and there may have been more. These are all small comic books--the 1947 and 1949 issues are roughly 3¼" high and 7" wide, and the later issues are only 2 3/4" high. All contain 32 pages In every case, the young customer had to supply both a boxtop and ten or fifteen cents to get his comic books. Of all these comic books, only two have any real claim to importance. Of the 1947 Disney premiums, X-1, "Donald Duck, Counter Spy," is by Al Taliaferro, who did the Donald Duck newspaper strip for many years; Y-1, "Donald Duck's Atom Bomb," is by Carl Barks.

The 1947 Cheerios Premiums

Set W: 1. Donald Duck and the Pirates. 2. Bucky Bug and the Cannibal King. 3. Pluto Joins the F.B.I. 4. Mickey Mouse and the Haunted House.
Set X: 1. Donald Duck, Counter-Spy. 2. Goofy, Lost in the Desert. 3. Br'er Rabbit Outwits Br'er Fox. 4. Mickey Mouse at the Rodeo.
Set Y: 1. Donald Duck's Atom Bomb. 2. Br'er Rabbit's Secret. 3. Dumbo and the Circus Mystery. 4. Mickey Mouse Meets the Wizard.
Set Z: 1. Donald Duck Pilots a Jet Plane. 2. Pluto Joins Sleuth Hound. 3. The Seven Dwarfs and the Enchanted Mountain. 4. Mickey Mouse's Secret Room.

The 1949 Quaker Puffed Wheat-Puffed Rice Premiums

Set A: 1. Bugs Bunny Traps the Counterfeiters. 2. Bugs Bunny Aboard the Mystery Submarine. 3. Bugs Bunny's Rocket to the Moon. 4. Bugs Bunny, Lion Tamer. 5. Bugs Bunny Rescues the Beautiful Princess.
Set B: 1. Bugs Bunny and Buried Treasure. 2. Bugs Bunny Outwits the Smugglers. 3. Bugs Bunny Joins the Marines. 4. Bugs Bunny Meets the Dwarf Ghost. 5. Bugs Bunny Finds Aladdin's Lamp.
Set C: 1. Bugs Bunny Lost in the Frozen North. 2. Bugs Bunny, Secret Agent. 3. Bugs Bunny Captured by Cannibals. 4. Bugs Bunny Fights the Man from Mars. 5. Bugs Bunny and the Haunted Cave.

The 1950 (A & B) and 1951 (C & D) Wheaties Premiums

Set A: 1. Mickey Mouse and the Disappearing Island. 2. Grandma Duck, Homespun Detective. 3. Donald Duck and the Haunted Jewels. 4. Donald Duck and the Giant Ape. 5. Mickey Mouse, Roving Reporter. 6. Li'l Bad Wolf, Forest Ranger. 7. Goofy, Tight Rope Acrobat. 8. Pluto and the Bogus Money.
Set B: 1. Mickey Mouse and the Pharaoh's Curse. 2. Pluto, Canine Cowpoke. 3. Donald Duck and the Buccaneers. 4. Mickey Mouse and the Mystery Sea Monster. 5. Li'l Bad Wolf in the Hollow Tree Hideout. 6. Donald Duck, Trail Blazer. 7. Goofy and the Gangsters. 8. Donald Duck, Klondike Kid.
Set C: 1. Donald Duck and the Inca Idol. 2. Mickey Mouse and the Magic Mountain. 3. Li'l Bad Wolf, Fire Fighter. 4. Gus and Jaq Save the Ship. 5. Donald Duck in the Lost Lakes. 6. Mickey Mouse and the Stagecoach

Bandits. 7. Goofy, Big Game Hunter. 8. Donald Duck, Deep-sea Diver. Set D: 1. Donald Duck in Indian Country. 2. Mickey Mouse and the Abandoned Mine. 3. Pluto and the Mysterious Package. 4. Br'er Rabbit's Sunken Treasure. 5. Donald Duck, Mighty Mystic. 6. Mickey Mouse and the Medicine Man. 7. Li'l Bad Wolf and the Secret of the Woods. 8. Minnie Mouse, Girl Explorer.

The "Donald and Mickey" Firestone Christmas Giveaway

The McGeehans provided some information about these giveaways in their listing of the Donald Duck one-shots, but here's a little more. There were five issues published in 1945-49; each contained 16 pages, not counting covers, with an eight-page Donald Duck story by Carl Barks and an eight-page Mickey Mouse story by another cartoonist. There was, however, at least one earlier issue, containing nothing but reprint material--the Donald Duck strip (by Barks) from the August 1943 issue of Walt Disney's Comics & Stories, and some Mickey Mouse and Little Hiawatha Sunday strips. The most likely publication date is 1944, since Western Printing launched a lot of reprint giveaways late that year.

The Icy Frost Twins "Donald Duck's Surprise Party" Giveaway

This giveaway, unlike the others listed so far, was a one-shot, not part of a series, but it is worthy of note because of the original Walt Kelly art it contains. Of the giveaway's 16 pages, nine are illustrated by Kelly, including a four-page Donald Duck strip. There is also one original page by Dan Noonan. The rest is reprints--a two page text story from Walt Disney's Comics & Stories and three Panchito Sunday pages--and advertising. "Icy Frost Twins" were ice cream sticks, if you were wondering. This giveaway was published in 1948.

Afterword

There are, of course, many more Western Printing-produced giveaways that I haven't listed here, simply because I don't know enough about them. The Peter Wheat giveaways are a prime example.

A Word About My Wants

There's no point in listing all my wants here; suffice it to say they're enormous. I need a lot of comics from the 1940's, and even more from the 1950's, since I've only recently decided to collect many post-1953 issues of the Dell and Gold Key "funny-animal" comics. I have little to trade now, except for 100 or so Dell "funny-animal" comics from the 1940's and early 1950's--duplicates of issues in my collection--and a few dozen westerns (ME, Fawcett, etc.) from the early 1950's--comics I don't collect. Only one has Frazetta art, unfortunately. I would also be willing to trade my 13 Omar Super-Books, if any superhero collectors are intrigued by Prince Omar.

And on Page Ten... a genuine reprint of a cover from The Golden Age of Fanzines (1957)!! Filled with a sense of wonder, are you?

Magazine
comics

HEAVY 9 WATER

Written by Fred Patten, and published on the LASFS Rex Rotary, December 30, 1965.
Intended for CAPA-alpha, Sixteenth Mailing, January 1966.
Address: 1325 Greenfield Avenue, Los Angeles, California, 90025. Phone: 213 GR 3-6321.

World S-F Convention: Cleveland in '66; L.A. in '68! Salamander Press #144.

****

This is going to be another all-reprint issue. Like, it's December 30 already, and I've still got to get this issue run off and to Jerry in the next two days. So the next three pages are re-runs of stencils already cut for Apa L.

Apa L is the weekly apa whose Distributions are assembled and handed out at every Thursday's meeting of the Los Angeles Science Fantasy Society. (We have some members who contribute regularly by mail cross-country from the East Coast, believe it or not.) There's a fair amount of discussion of comic books in Apa L, mostly because Phil Castora and Dan Alderson are both members, and run copies of their K-a zines through Apa L also. In fact, since Apa L's Distributions are weekly, the subject matter in BARSH? and SHMOZ has usually been talked to death there long before it comes up for discussion in K-a; my comments overleaf to Dan have long since produced comment and countercomment of their own, and Dan and I have settled our differences of opinion by now. Below is some general commentary on comics from Apa L:

(Ted White) "Although the revived SPECTRE is better than anything else DC is doing now, it is still not <u>that</u> much better. The plot is pedestrian, and the writing dull, compared with what the strip offered. And the art, although meticulous, is without inspiration. Those sequences in The Other World were amazingly blah -- and Anderson relied far too much upon the use of simple circles, filled in by the colorist. For an example of what he <u>could</u> have done, check any "Doctor Strange" episode by Dikto. Steve Dikto is one of the few comic artists today with any real sense of imagination, any real ability to invent the bizarre.

"You [Ted is replying to Castora's SHMOZ #5] are wrong in ascribing those PLANET STORIES covers to Murphy Anderson; they were by a different Anderson, as was repeatedly pointed out in PLANET's lettercol of the time. And at any rate, the Anderson who did covers for PLANET did so for only a fraction of that magazine's lifetime (it started in 1941, before Murphy had started drawing), and indeed the last year or two had covers by Kelly Freas. The authority with which you made these misstatements makes me doubt your other comments on comics authors, etc. Where did you get your information?

"Mike Sekowsky used to be a Simon&Kirby imitator for Marvel back in the early 40's; I'd say his style has retrogressed. He draws all his superheroes short and chunky, ignores the draping potentiality of their capes (check Al Toth's ALL-STAR #37 for contrast), and is generally inept away from the romance comics he also illustrates."

(The above is all from Ted's L #10, in Apa L's 62nd Distribution. I may reprint other commentary from time to time, depending on its potential interest to K-a's readers and on how much time I've had to work on original material for HEAVY WATER.)

izanahorias electrónicas!

— BEING COMMENTS ON LAST WEEK'S DISTRIBUTION

Dan Alderson — Your views on morality as expressed in comic books (Superman cheating to triumph over evil aliens, vs. the Flash's obeying the local laws even when inconvenient to him) at first stirred me to violent disagreement, though on second thought I'm forced to reluctantly agree that you do have a point — desirable as it is to obey the law in all respects, it's going too far to the other extreme to state categorically that any law should be obeyed, no matter how disasterous and harmful its effects might be in a given circumstance, simply out of a blind robotic devotion to "carrying out the law". This was the defense offered by many Nazis at the war crime trials after World War II; that they were merely obeying their superiors' orders — their laws. Yet I still feel that comic books often go too far in picturing their super-heroes as beings who, because they are super by definition, should be allowed to be superior to the law, apparently on the grounds that they're more efficient than ordinary policemen and courts. A prime example of this has cropped up in the current issue of SUPERMAN, in fact, in issue #182 (Jan. '66), in the lead story, "The New Lives of Superman!" (This is particularly surprising considering how much emphasis is usually placed on Superman's oath to always use his powers for the benefit of others, but never for his personal unjust benefit.) In this story, Superman is forced to temporarily abandon his standard cover identity of Clark Kent and choose a new one. For an unexplained reason (probably for closer identification with a teen-aged readership), he decides to compete for a post as disc jockey at a small radio station in England. There are several competitors for the post, and the manager decides to try them all out; the one who draws the most fan mail will be hired. Instead of competing fairly with the others, though, Superman uses his super-science to rig the station's transmitter so that while he is broadcasting, the station's range is increased for an additional 100 miles; this gives him an added edge over all the others, and he is hired. The very fact that he feels compelled to do this in order to win the post is an admission to his possible inferiority to the other candidates; he has blatantly cheated to win. This is so obvious that the story writer feels obliged to offer a rationalization for the action, having Superman say (pt.2, p.3, panel 2), "While what I did wasn't exactly ...er... cricket, I'll be able to perform a great deal of good for law and order with this disk jockey show for a "front"!" In short, the end justifies the means. This is the rationalization used by any policeman who decides not to bother about getting a search warrant or otherwise not bothering about observing citizens' rights; it may violate a few technicalities, but as long as it results in Bringing a Criminal to Justice, it doesn't matter. How many masked avengers are there whose stated reason for being masked is that they feel America needs someone who can Carry Out Justice in cases where the legal authorities are helpless?-- where the masked avenger decides what Justice is and when the legal authorities are being made helpless, or are just stupid? Despite the rule in the Comics Code that our legal institutions must be treated with respect, the implication remains clear in almost every super-hero comic (admittedly, it's hard to avoid even if you try) that the hero is superior to the mortal policemen, and that therefore he should be allowed to enforce justice with no other check than his own judgment and good sense. While this isn't often present to any alarming extent, it is an invitation to vigilanteeism that I feel should be soft-pedalled, and certainly not <u>emphasized</u> in the manner of the Superman incident mentioned above.

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The Great Comic Book Heroes, compiled, introduced and annotated by Jules Feiffer, Dial, 189 p., $9.95 ($12.95 after Dec. 31).

"Here is the definitive book on the age of capes and masks", states the endpaper blurb about this book, bringing to mind a similar claim to Alva Rogers' A Requiem for ASTOUNDING: "This is the definitive analysis of the magazine". The parallel is exact; both claims are inaccurate, and for the same reason. Both books are (and in themselves, make no claim to be any more than) nostalgia pieces, harking wistfully back to a delight of the author's youth. As such, both books are invaluable to anybody who has ever gone through a period of reading ASTOUNDING or super-hero comic books in his own youth, and who currently enjoys reading the "good old days" type of book about bygone movie serials, sandlot sports, the great days of radio, or what have you.

To continue the comparison between the two books for the sake of contrast, Feiffer's book is much more slickly written than is Alva's. Alva was writing for a basically in-group readership, all of whom not only read and worshipped the old ASTOUNDING, but who still do; who are only prevented from holding the same sort of feelings about the current magazine by the fact that the magazine itself is no longer being published. Mr. Feiffer is writing for a much more general audience, one which may at one time many years ago have had an interest in comics, but which has long since outgrown it, and which has no interest in the current genre. (Yes, I know about the Comic Fans, but the book isn't aimed directly at them. How many of today's comic book readership are going to pay $9.95 for a book? Certainly nowhere near the 20,000 copies that've been printed.) Because of this, the emphasis is entirely on light-hearted nostalgia, the "gee, remember when?", and the "weren't we innocent and cute?" In its own way, reviewing the field through Feiffer's boyhood eyes, it is a good picture of the action comic books between 1938 and about 1943, inasmuch as it shows the field as it was seen by the average comic-book buying boy of the period. Outside of that, though, there is nothing that could be called definitive; there are many favorite names, both of comic book characters and illustrators, but virtually no solid factual data -- no specific titles or dates, no complete information as to who was responsible for any comic character, no following of the development of any hero through the years. Besides the nostalgia, Feiffer does attempt to analyze the super-hero comic book: what made it so successful, what its appeal is to youth, where it stands as literature, whether comics are Good or Bad, etc. Though he is no trained psychologist, his opinions seem sensible to me. He disagrees thoroughly with Dr. Wertham as to the innate evilness of the comic book, but he does decide that they are junk, without any values or respect, existing to "entertain on the basest, most compromised of levels", solely on their superficial entertainment content, but nevertheless performing the useful social function of helping provide youth with a world of its own, a harmless area into which a boy can retreat from the regimen of school and parental authority and generally being pushed around by adults. "... a child, simply to save his sanity, must go underground. Have a place to hide where he cannot be got at by grownups." This, the comic book helps provide.

But the textual content of this book barely takes up 60 pages. By far, the bulk of the book (128 pages) consists of complete full-color reprints of assorted super-hero stories of the old comics. The term "definitive" might be a little more apt here, since a large number of these are Origin Stories showing the first appearance of a famous hero. It doesn't cover them all, but it does get the most important ones. The comic-book section consists of the origin stories of: Superman, the Batman, the Flash, Green Lantern, Captain America, and Plastic Man; plus other early adventures of Superman, the Batman (origin of the Joker), the Human Torch, the Spectre, Hawkman, Wonder Woman, Sub Mariner, and the Spirit. Also included is one forlorn page from the origin story of Captain Marvel; all that Feiffer could get permission to reprint of this once-great hero, now forced into oblivion due to legal pressure brought by the publishers of his greatest competitor, Superman.

All in all, this is a book that anyone will enjoy, though if you're not a diehard Comics Fan, you'll probably find it sufficient to read it at your local library rather than paying $9.95 for a copy of your own. Of course, if you are a diehard Comics Fan, you already bought it the day it was released, so you don't need my advice. Have fun.

NEW! EXCITING! DIFFERENT AS NEVER BEFORE!!

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All earth-shaking titles soon to be on sale - watch for them, wait for them, ask for them! Remember the name, NECRO, the mark of comics quality!

BLOOD FLOWS THE RHINE PART I

By Paul E. MacLander

Pendrake noticed the body even before he was halfway down the narrow, dirty alley, gray even at noon. While the half-light that managed to filter down into the alleyway helped, the sight remained a cheerless one. The woman had fallen on her back, apparently from the full height of a rooftop, and a jagged end of a broken crate slat had torn into her arm, lancing it limply. The face was relatively undamaged as far as he could see, but the back of her head was pulped in and the sickly smelling mess that matted her hair had attracted a horde of flies that danced across her. Pendrake wondered if it had only been the fall that had splintered her skull in.

She was definitely the woman from the Necropolis organization, and she'd obviously had no more luck with Grand Duke Dmitri than any of her predecessors. A mixed tragedy, he thought. She'd been quite attractive and a most entertaining conversationalist, however he now did have a clear field for the time being so far as General Necropolis' people were concerned. They were the strongest of his competitors.

Bending over more closely, causing a flurried stir in the swarm of flies, he noticed that she hadn't been wearing anything particularly noticeable under her dress. The was interesting; not only wasn't she the type to go out in nothing but a few ounces of silk and her skin, but the evening gown rumpled and dirty on her body wasn't one she'd had when he had gone through her room two days before. It was quite similar in design to a Parisian creation she had worn, however the cut of the neck was slightly different and the gauzy chiffon that billowed about her upper arms for half-sleeves was far too sheer.

Naturally there was no purse and the single earring she had liked to affect had been torn off. The lobe was ripped, but not bloody, so that the theft appeared to have been after she was well dead.

Sweeping aside the glossy black mat that rippled over her face like a living veil, Pendrake pried open her jaws and checked the teeth. On the lower right side a molar had been torn out, root and all. It was probably a hollowed out. He doubted that she would have talked after only one tooth, and the rest were intact. Izganyat's men might not have bothered with interogation at all. They had reputations as violent types who'd rather have a safely dead enemy than a live one, even one who could give possible information. They shot quickly and for the vitals, hit hard and to kill, not disable. Everyone had their faults.

Pendrake straightened up and brushed a fly off his sleeve. Taking a last look around he walked casually out onto the street and went down a few blocks before hailing a cab.

As a city, Basel has the unique advantage that while still situated in neutral, placid Switzerland it is only a few short minutes from both the French and German borders. This odd quirk of ~~gamma~~ geography had made it a mecca for clandestine operators before and during the war. One relic, Pendrake knew, was the Villa Selvaggio, which the self appointed Conte Romani Selvaggio had had specially built for him in 1934. It had served admirably as the headquarters for the Axis agent's network until 1945, after which it had made the count a secure and comfortable fortress until his death of uremic poisoning in 1953.

For the last ten years the unique villa had been property of Grand Duke Dmitri Fyodorovitch Izganyat, a considerably more legitimate aristocrat of White Russian lineage. It stood outside Basel proper, situated neatly on a shored-up section of the Rhine bank, nine tenths invisible behind the concrete wall Selvaggio had constructed to insure his safety. The roof and two towers did show, as well as a bare pennant mast that topped the pergola the count had placed by the pool and patio so that his party guests might be able to enjoy light music from a small, live orchestra.

"The Duke remains, but Dyeativich has not come back yet." The small, dull eyes in the slightly pock-ridden face never left the road which snaked from the main highway to the villa.

"Everything was all right with Rudolf, or was when I talked to him." Pendrake

clapped the little man on the back. " Take care. " He knew that the long-seasoned ex-RSHA operative would. The face was only a professional asset which made him look far more harmless than he really was.

Slipping carefully out of the lookout post, Pendrake kept low until he was well clear of the place, then he walked normally back to his car, left in a copse just off the main road.

If it was an ambush, then it was a most casual one. The leather-faced bear of a man chewing at his mustache sat perched on the hood of Pendrake's Renault with the non-chalance of a peasant soaking up the crisp Spring air while a tourist tried to pose him for a souvenir photograph.

Pendrake stepped through the trees with equal ease, hands in pockets, smiling like an afternoon hiker. He paused and gave a negligent wave with his right hand, leaving it free of the jacket while the left stayed tight around his gun.

" Bonjour, oder hallo. Excellent afternoon, isn't it? " He continued in French.

The bear shrugged his shoulders. " Meinetwegen. I don't care. Rain, sun, my business is to keep trespassers off the grand duke's land. "

" Oh, does this belong to him? Nice little estate. I just took a hike over to snap a picture of the villa - I stayed on the other side of the fence, believe me. I couldn't get a thing with that filthy wall, though. "

" Pictures without a camera, Herr? "

Pendrake fished the slim case out of his back pocket. " Minox - great Japanese invention. Carry it anywhere for any - in fact, just a moment. " He slid it open and snapped a quick picture. " There, I've got something after all. Let me write down your name and I'll send you a print, if you like. "

The German-Swiss spat disgustedly and uncoiled from the car hood like a striking cobra. He moved fast, big as he was, and the thick knife was in the air even as Pendrake pulled his gun free, throwing himself to one side.

An icy shock bit into his shoulder, then he hit the ground. Propping himself up on an elbow he shattered the brawny man's right knee with a big 200-grain .38 special slug. The guard only growled and dove at him. Reluctantly he shot the man twice in the chest before rolling away, narrowly missing the body, which dropped with a heavy, flat sound and stayed down.

Crouching, Pendrake took a long look around for the bear's friends, if any. There weren't any, but after three shots some kind of attention would be directed that way. Krugmann could take care of himself. He debated a moment about the body, curled in the dust with a rock gashing one cheek, then turned to the car.

He checked under the hood and dashboard quickly. The cap to the gas tank hadn't been tampered with, either, and nothing new appeared to be underneath. Feeling relatively safe he turned the ignition. Still alive, Pendrake pulled away, the Renault Dauphin purring happily back toward Basel. It always made him nervous to get into a car, ever since he had seen an Italian Fascist blown to shreds by a partisan bomb in Locarno. At ten years of age it had made quite an impression on him.

Having changed and lightly bandaged his wound, after dusting it with sulfa, Pendrake left his hotel and found a public phone. Rheingue took his time about answering.

" I was just thinking of you. Rudolf telephoned that his man has been pulled in from the villa. You did some noise-making there? "

" That and some bleeding. Nothing at all serious, though I did have to leave a package for Izganyat. He had an over-zealous grounds guard. I thought that his property didn't extend beyond the fence. " He explained.

" You were correct about the property. Over-zealous or not, I would say that he was waiting for you. For you, not a wandering hiker. Yet, there were no more of them? "

" No. Either this one was striking out on his own, or they didn't bother to send suppot along with him - which doesn't sound like Izganyat. "

" He could have been a tramp waiting to rob you, now that I think of it, " Rheingue suggested. " The trespassing could have been simply intended to put you on the defensive, get you off guard. I'll be able to tell if you send the picture. "

" I will. It would be nice if you gave me a new car in return. "

" New licensing plates won't do well enough? "

" Shall we say that I prefer safety to sorrow. Another Renault would be fine,

but not the same color.

" Very well. Leave the one you have...let's see...the Cafe Gascony, between five and six, rear parking area. Your new one will be left exactly where you parked the other. "

" Fine. You should have the picture by the same time. "

" Ciao. " The Frenchman spent his summers at the Riviera and liked to display it.

" Follow Pasqua. "

The Hotel Rey Carlos Quinto had been started by an expatriat Spaniard fleeing the Falange. Pendrake liked it for its integrated European flavor. Charles, a Belgian by birth, grandson of Maximilian of Austria on one side and Ferdinand and Isabella on the other, had been Carlos I of Spain as well as Holy Roman Emperor Charles V. His dominion had included most of the New World, Spain, all the imperial states, most of Italy, Sardinia, and the Low Countries. No European has ever possessed a mightier empire, nor a more diverse one. The Rey Carlos Quinto reflected this with its German beer garden, French sidewalk cafe, Spanish dining room Renaissance decorating, and pleasing melange of distinctive international architectural styles.

The Dutch porter nodded with friendly respect as Pendrake returned. " Mynheer, a lady has asked for you. " He indicated the brunette sitting by the elevator, her nose pointed down at her magazine but her eyes invisible behind tourist sunglasses.

Some would have found her chubby, but his tastes enjoyed ampler females more than the sylphs popularly in vogue from American movies. She smiled at him as he walked over.

" Ah, there you are. I recognized you from your photograph. I'm Madeline, Bernice's cousin. "

" Bernice? " He asked politely.

" Yes, Bernice Hartford, the girl who - well, surely you remember her. "

" Vaguely, if at all. How long ago did I know her? "

" Three years ago you met her in Nice, and I must say you struck up a most warm friendship in an incredibly short time. " She gave him a sophisticated smile. " Now, you may have forgotten her, but she certainly hasn't forgotten you. She made a point of having me look you up when I came. "

He recalled the girl suddenly, a giggly blonde with a scratchy Southern American accent. She hadn't even bothered to ask his last name before setting herself up in his hotel room. As he further remembered, he had been going under the name of Michael Craig, playing an Englishman. The conversation with this woman now struck him as being covering nonsense designed to ease the meeting of two strange contacts. His only question was, who was contacting him. The why would come in time.

" I'm charmed. Come, why don't we go have a friendly glass of something to celebrate the reuniting of our clans. " He took her arm and steered her toward the beer garden.

" So early in the day? Well, I suppose that a little something might not be too bad. " Her voice had the irritating naughty girl tone some women adopted at the slightest provocation when out with a man.

" Of course it would be all right. And you can relax and tell me how Bernice is after all these years. "

They strolled in and found a table. The Tyrolian waiter came over, jovially in keeping with his image. " Guten Tag, Herr Pendrake, Fraulein. "

" What will you have? "

" Is absinthe all right for this time of day, " she asked innocently.

He winced. " There were degrees of naivete... " It would be fine if it were not for the wormwood they poison it with in manufacture. Pernod is the customary substitute in this day and age, " particularly for Americans he added mentally.

" A small glass of that, then. "

" Beer for myself, some strudel, light, for the both of us. "

The waiter moved away and Pendrake took Madeline's hand, patting it. " Now that we've become acquainted, how is Bernice? "

" I really couldn't say. She exists, if you don't remember her. I don't know her myself, though. My kind uncle Sam might. "

He continued to play with her hand, keeping one finger on another on her pulse. " I could tell that you were an American. We get many this season in Switzerland. "

" An American is not too unwelcome abroad these days, I hope, " she said as the waiter returned with their drinks and pastry.

" It depends on the American. You, for example. You're a playful creature, but we Swiss prefer more straightforward people. "

" Your father was American. "

" Was. He gave up his citizenship after the 1924 Democratic convention. That was the year the Ku Klux Klan succeeded in defeating Oscar Underwood for nomination, after they had edged Al Smith out of the running. Not that my father had anything against McAdoo, but he felt that when the Ku Klux Klan could rig major party conventions he'd rather find citizenship in some other country. I am a born Swiss national. As you know, " he added.

" Nonetheless, perhaps fifty thousand dollars might help you recall that the Klan is not quite that powerful these days. "

" Money does stimulate memory, yes. Is this foreign aid or a private grant? "

" Foreign aid. Finish your beer and perhaps we can go for a drive. I feel freer in a car. "

They used his Renault. He drove two blocks, then turned them onto a crowded main boulevard. The finest parabolic pick-up equipment would have a hard time picking out even garbled words now, should anyone be interested.

" Now, since when does your government give direct aid to private citizens? "

" It feels generous towards friends. People who don't disturb Grand Duke Dmitri Izganyat are friends. "

" Not necessarily with each other, though. He would be the one who lives somewhere around here? I live in Zurich, you know. This trip here is a little vacation. We Swiss have a small country, but it varies so interestingly from valley to valley, canton to canton. "

She ignored him. " The government realizes that you have your professional interests and so is prepared to offer fifty thousand dollars for your co-operation. "

" What is all this for, again? "

" We would be most appreciative if you would return to your Zurich, find yourself another client, and go pleasantly about your business. "

" I don't have a client at the moment - unless you could suggest one. "

" Mr. Bergengaard might be able to help you remember him. "

" The Bern lawyer? "

" Geneva, Mr. Pendrake. " Her voice sounded tired. " You are being the playful one now. I suggest that you take up our offer. Fifty thousand dollars. "

" One hundred thousand, in U.S. currency. "

" In Swiss francs, deposited in your account. "

" In that case, one hundred twenty-five. That should offset the resale value of the dollars. "

" Very considerably. One hundred, Mr. Pendrake. Consider it, or you may be involved in something unfortunate. "

He wasn't to surprised when he looked over and saw a ten thousand franc note on the seat, with the muzzle of Madeline's tiny automatic tapping it. Americans sometimes tended to be theatrical. He supposed it was their synthetic cultural environment. This, however, shouldn't have been too theatrical a female unless she was new at her job or only semi-professional. Perhaps she was a straight intelligence agent who had taken to reading Len Deighton or Ian Fleming and gotten delusions.

Or, perhaps she wasn't even an American at all and also supposed that the U.S. bred slightly romanticistic people who might carry that attitude into a most unromantic line of work...

He swerved the car suddenly into a cross street, cutting across traffic and nearly having the tiny Renault broadsided by a produce truck. As the woman lurched toward him he chopped her on the wrist, numbing it, and dropped the little gun on the floor. The 10,000 francs he slipped into his pocket.

" A downpayment, then. That's one hundred more that you owe, ten-thousand franc notes, that is. "

" But that's... "

" I know. The rate of exchange fluxuates, but a million Swiss francs is in the neighborhood of a quarter of a million U.S. dollars. Someone once put that value on

my life when the dollar was worth considerably more. If you are intending to threaten me, you should pay full value for the privilege. The price for my life comes higher than my services." He slid to a stop by gleaming 1938 taxi cab. "Here, you should be able to find your way home. Remember, one million Swiss francs. I'll give you a receipt for your employers if they want it."

He drove off, wondering if he should have mentioned that he was being paid two hundred thousand in American dollars by his present client already.

The lights were on in his room when the elevator ground to a shuddering stop on the fifth floor, which non-Continentals would call the sixth. He unlocked the door slowly, making as much noise as possible. His hand was in his pocket when it swung open.

It was nothing spectacular. A chambermaid was propped up on his bed, her wrists and ankles bound with some of his ties. She was conscious and wide-eyed as he undid her gag, a handkerchief tied across the mouth. What was interesting was that the gag helped hold in the wad of Swiss franc notes stuffed into her mouth. They were wet and sticky with saliva, but still intact and very negotiable.

"D-danke, Herr," she stuttered, staggering to her feet. "I - I don't know what, why - I - it -"

"What happened to you?"

"A - a man o-called downstairs and ask-asked for a maid to be s-sent up. He had sp-spilled some liquor in bed, he said. This was the room number." She was regaining her composure rapidly. "When he let me in he g-grabbed me and then tied me up and forced - money, Herr? He forced money into my mouth?" She looked astonished.

"Evidently. It may be that one of my friends has a sense of humor. Did this man say anything?"

"Yes. 'Shut up and I won't rape you.'" She giggled.

"Did he have an accent - and what did he look like?"

"He was tall, big - I-I don't really remember, Herr. But I know he did have a scar, like so." She ran a finger along the bridge of her nose, diagonally. "Otherwise, I cannot remember. It was so sudden. He sounded Eastern, very guttural, but he didn't really say that much."

"I see. I thank you, Fraulein." He picked a hundred franc note out of his billfold. "Your health - and discretion."

"Ja, Herr, danke." Her eyes glowed now that things had turned out so profitably.

Pendrake unstuck the wet notes, but there was no message. Reflectively he went into the bathroom to wash off the girl's saliva and set the bills out to dry. On the mirror, in toothpaste, he found a terse enough explanation.

"LEAVE ME AND MY VILLA ALONE IN THE FUTURE." It was signed with a sloppy mass that he decided represented the Czarist double-headed eagle of Byzantium.

Counting out the notes he came to four hundred and seventy thousand Swiss francs, just over one hundred thousand American dollars. It was a nice sum to have offered him twice in one day.

As he went to get a dinner jacket for the Cafe Gascony he found an added inducement in the wardrobe that served as a closet in the old-fashioned hotel. Presumably the same one who had left him the francs had poured mercurachrome down the front of Pendrake's white dress jacket. The handkerchief pocket sagged from the long, thick, slightly stained knife that had been thrust into it, ripping the material. Undoubtedly it was the same knife the bear had tried to kill him with previously.

Fondling his bandaged shoulder, he started to change into his other jacket. Perhaps he should settle with the woman for a hundred and fifty thousand dollars. That would leave him with his quarter of a million, a clear fifty thousand dollars profit when he turned down his present client and returned his retainer.

Pendrake wondered why so much stir was being made over Grand Duke Dmitri. The Necropolis people had been hired to kill him; himself to kidnap the aristocrat. Now the U.S. or another party thought highly enough of the man to want him untouched. The grand duke's reaction was most predictable, though Pendrake would have thought that violence would be tried before money. There was that uncoordinated and inefficient attack on him, too, on the White Russian's own grounds... Pondering, he went to dinner.

Continued In the Next Issue of K-a...

MAILING COMMENTS

JERRY BAILS

Andy Zerbe -- You ask why I didn't include Red Ryder and Gene Autry comics in my checklist of comics magazines of the First Heroic Age. Is the question rhetorical or do you really not know the answer? The question reminds me of your earlier and more serrated barbs directed at the incompleteness of the DC INDEX and the WHO'S WHO IN COMICS FANDOM. My suspicions are growing that you have little conception of the problems that beset one who would compile and publish such reference works. Please let me enlighten you.

There are any number of factors that must enter into a given decision to limit the scope of a particular index or listing. Let's take the checklist I prepared for the GUIDEBOOK, and consider the specific factors one by one.

(1) Economics. I paid $40 to have the 4-page listing included in Spicer's GUIDEBOOK. Any additional entries would have required not one more page, but a minimum of 4 more pages added to the booklet. Frankly, I had to draw the line somewhere on my expenditures.

(2) Interest of Readers. The GUIDEBOOK was prepared for fans most of whom are decidedly not interested in western heroes. Witness the dearth of such heroes on the current market. It takes no great genius to observe that most fans are interested in the costumed heroes; consequently, the checklist was compiled with this interest foremost in mind. The costumed-hero comics received first priority. Second priority went to the precursors of Action Comics, the so-called reprint comics that carried strips like Flash Gordon, Tarzan, Phantom, Mandrake, Prince Valiant, etc., all of which had a direct influence on the fantasy-hero strips created for the First Heroic Age. Naturally, I had to omit scores and scores of titles--crime, war, romance, funny, and western, to name only the most obvious categories not intended to be covered in the listing. If there were exceptions, they were included in an effort to catch all hero strips especially created for the comic books during the period covered.

(3) Availability and Amenability of the Data. As you no doubt know, most of the newspaper strips that had their own book, so to speak, went through several series, usually by different publishers, and quite often with thoroughly confused numbering. The time and space requirements to straighten out this mass of data are almost beyond calculation, as indexers of this kind of material can tell you. Besides, few collectors were in a position to help me with this data; and lastly, copyright records for these reprint magazines are non-existant in most cases. The reason: the magazines were often not copyrighted, since their contents were already protected by previous copyrights.

(4) Deadline. The publisher and I had agreed to meet a certain deadline--one that would make the GUIDEBOOK available at both of the summer conventions of 1965. Our respective decisions concerning the amount of material that we might reasonably expect to include within this deadline were vindicated by the fact that we did have the GUIDEBOOK ready on schedule--a feat seldom accomplished by amateurs. As it was, I had my hands full right up to the deadline. And let me

Wonder Woman
33-25-33
WHO IS THE FAIREST OF ALL?
NOT ME.
OR
Little Annie Fanny
38-24-37
WELL IT SURE ISN'T ME
R M
1966